

VOGUE

60c

JANUARY 1

1960

NEW IDEAS
on what's important

NEW WAYS
to wear the new
colour scheme

NEW BEGINNINGS
in American
Fashion Naturals

NEW SERIES
on enduring beauty

NEW VISIONS
of the house
around you

NEW YEAR—
NEW DECADE





HURRAH
HURRAH
HURRAH

U.S. KEDETTES®

America's No. 1
wash-and-wear
everywhere
casual
shoe

Festive, 4.95



YNOCENCIO

The News-Knitted In \$70

At the heart of today's well-traveled wardrobe is the easy-going, easy-to-pack knitted dress. Its 1960 texture—firm, flat, smoothly receptive to detail. And the detail here has its own story to tell—deepened sleeves, softly bloused line, slick calf belting. In a new Spring beige; also black, blueberry or French red. Ours exclusively in sizes 8 to 16. Country & Casual Shop, Third Floor

ON THE PLAZA • NEW YORK 19
**BERGDORF
 GOODMAN**
 5TH AVENUE AT 58TH STREET

From our new star-studded U.S. Kedettes collection: Festive, shown white, also navy, red, jet, beige, blond mist, 4.95. O-line Pump, shown bright



HURRA
America's

navy, also white, jet, tan, blond mist, orange, Jamaica stripes, 4.50. Pagoda, shown red, also jet, white, tan, driftwood, 5.45. Narrow and medium widths



WH FOR U.S. KEDETTES®

No.1 wash-and-wear-everywhere casual shoe



United States Rubber

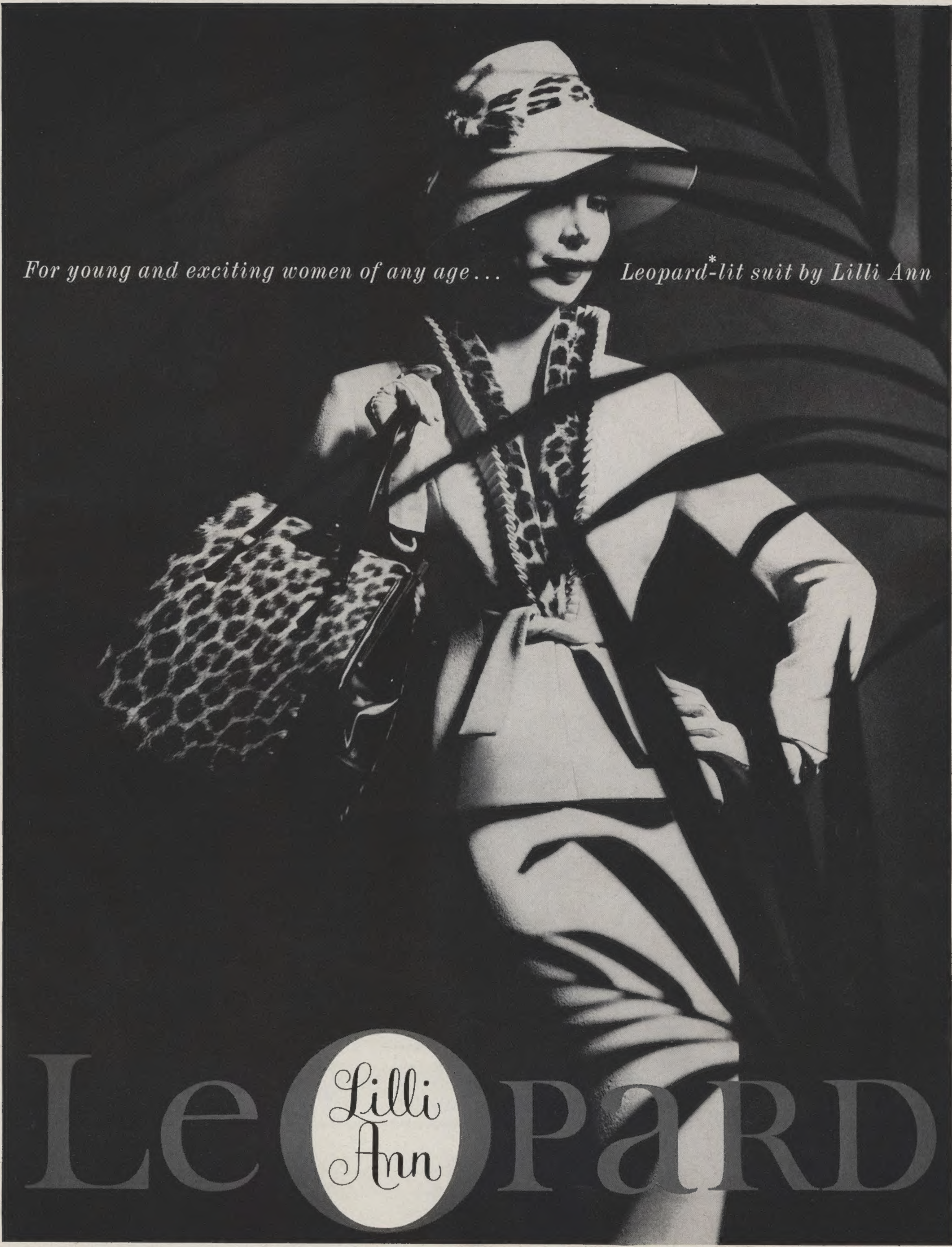
Rockefeller Center, New York 20, New York

In Canada: Dominion Rubber Company, Ltd.

INCORPORATING VANITY FAIR

JANUARY 1, 1960

A black and white photograph of a woman with voluminous, wavy hair, smiling and looking towards the camera. She is wearing a multi-strand pearl necklace and a light-colored, possibly silk, dress. The word "VOGUE" is printed in large, bold, serif capital letters across the top of the image. The woman is positioned in the lower half of the frame, with her head and shoulders visible. The background is a plain, light color. The overall style is classic and elegant, typical of mid-20th-century fashion photography.



For young and exciting women of any age...

Leopard^{}-lit suit by Lilli Ann*

Leopard

Lilli Ann

FASHION SPOTLIGHTS LEOPARD^{*} THROUGH SPRING, SPARKING THE VESTEE OF A FRILLED SUIT IN CLOUD-SOFT WORSTED. BEIGE, RED. ABOUT \$110.

^{*}SOMALILAND LEOPARD: ORIGIN AFRICA



the veiled vamp

NEW CITY SIGHT...SMASHING PATENT PUMP WITH OPENWORK VAMP. FROM A COLLECTION STARTING AT 23.00 THE PAIR. MATCHING PALIZZIO PATENT HANDBAG, ABOUT 13.00 PLUS TAX

BONWIT TELLER



On-Beat Prints

from the hand of
master sports designer
B. H. Wragge just for Bonwit's
Southern prospectus, returning
with great Spring impact.

Jungle leaf stripe cotton shirtdress
with calf belt. Outer space print dress
of rayon and silk with blouson top,
slim skirt. Misses' sizes. Each 49.95

Sports Floor

NEW YORK

MANHASSET

WHITE PLAINS

CHICAGO

CLEVELAND

BOSTON

PALM BEACH

Impressionist

SILK PRINT

MISTING OUR

WING-SLEEVED

SHEATH,

110⁰⁰



Very **SAKS FIFTH AVENUE**

NEW YORK • WHITE PLAINS • SPRINGFIELD, N. J. • CHICAGO • DETROIT • BEVERLY HILLS • PHILADELPHIA • PITTSBURGH
SAN FRANCISCO • ST. LOUIS • MIAMI BEACH • FT. LAUDERDALE • PALM BEACH

EXCLUSIVE IN OUR OWN SOPHIE READY-TO-WEAR COLLECTIONS, IN NEW YORK, FIFTH FLOOR.

Sophie SETS

SILK MARQUISSETTE

ASTIR IN A RUSH

OF RUFFLES

AND DEEP

DRAPERY

\$275.00 AND \$335.00

Very **SAKS FIFTH AVENUE**

NEW YORK • WHITE PLAINS • BOSTON • HILL, N. H. • CHICAGO • DETROIT • BEVERLY HILLS • PHILADELPHIA • PITTSBURGH
SAN FRANCISCO • ST. LOUIS • MIAMI BEACH • FT. LAUDERDALE • PALM BEACH

Trans-Atlantic Travelers...

The Italian Scarf Prints

When you see paisleys like these...subtle, hard-to-find colorings on creamy vanilla grounds...you can be sure they're from Italy. Gotham Originals designs a bravura collection of separables in this fine imported rayon twill. Sizes 10 to 16.

Right:
Pucci-type shirt wth three-quarter sleeves. (V-1) 16.95

"Skinny" pants in rayon with the look of linen, (fully-lined) (V-2) 9.95

Far Right:
Short sleeve border print shirt, (V-3) 11.95
Border print full skirt, (V-4) 17.95

BEST & CO.
Fifth Ave., New York 22, N. Y.

Mail and phone orders filled • Plaza 9-2000 • Order by Style Numbers • Please include postage beyond our motor delivery areas
And at all our Branches



we like the fresh flowering of white daisies on cashmere, the light-hearted mood of the sweatered sun-seeker designed in textured
la galère by vera stewart exclusively for **I. MAGNIN & CO.**

SAN FRANCISCO • OAKLAND • PALO ALTO • SACRAMENTO • FRESNO • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA • LA JOLLA • SANTA ANA • SEATTLE





*The **Paul P**arnes signature flies United Air Lines DC-8 Jet*

SUIT LOOKS TO START OFF THE NEW JET DECADE.

The belted suit above, one of the best looks going, is in grey yarn-dyed worsted. The easy-jacket choice, on the facing page, is in cloudweight navy-blue worsted. Paul Parnes' pretty signature here: a dash of linen, a big accessory rose. Both at fine stores cross country—see page 164. Departure—from United's new terminal at New York International Airport because the United DC-8 Jet Mainliner is the nation's first jet created solely for the pleasure of passengers.



***P** The
Paul Parnes
signature
flies
United Air Lines
DC-8 Jet
Mainliner*

FASHION STRAIGHT TO THE POINT
wherever a smart woman goes this season. In
the window, Paul Parnes' navy-blue sheer crêpe
dress with toasted silk linen and white pique
in just the right places. The nutmeg suit, right,
is tied with brown-on-white dotted silk and col-
lared with brown velvet. Both at a store near
you—see page 164. Places to go via United jet—
New York, Chicago, San Francisco, Los Angeles.
Designed by Beni Claire



*The **P**aul **P**arnes signature flies United Air Lines DC-8 Jet*



**COSTUMES THAT TRAVEL TEN
MILES A MINUTE . . .**

A grey silk linen costume touched with shades of brown—in the Jet Mainliner's Red Carpet Room. Arriving (perhaps Hawaii—United's next DC-8 stop this spring), navy-blue sheer crêpe; toast-and-white dotted silk surah lines the jacket and belts the dress. Both at fine stores listed on page 164.

Designed by Beni Claire



HARVEY BERIN

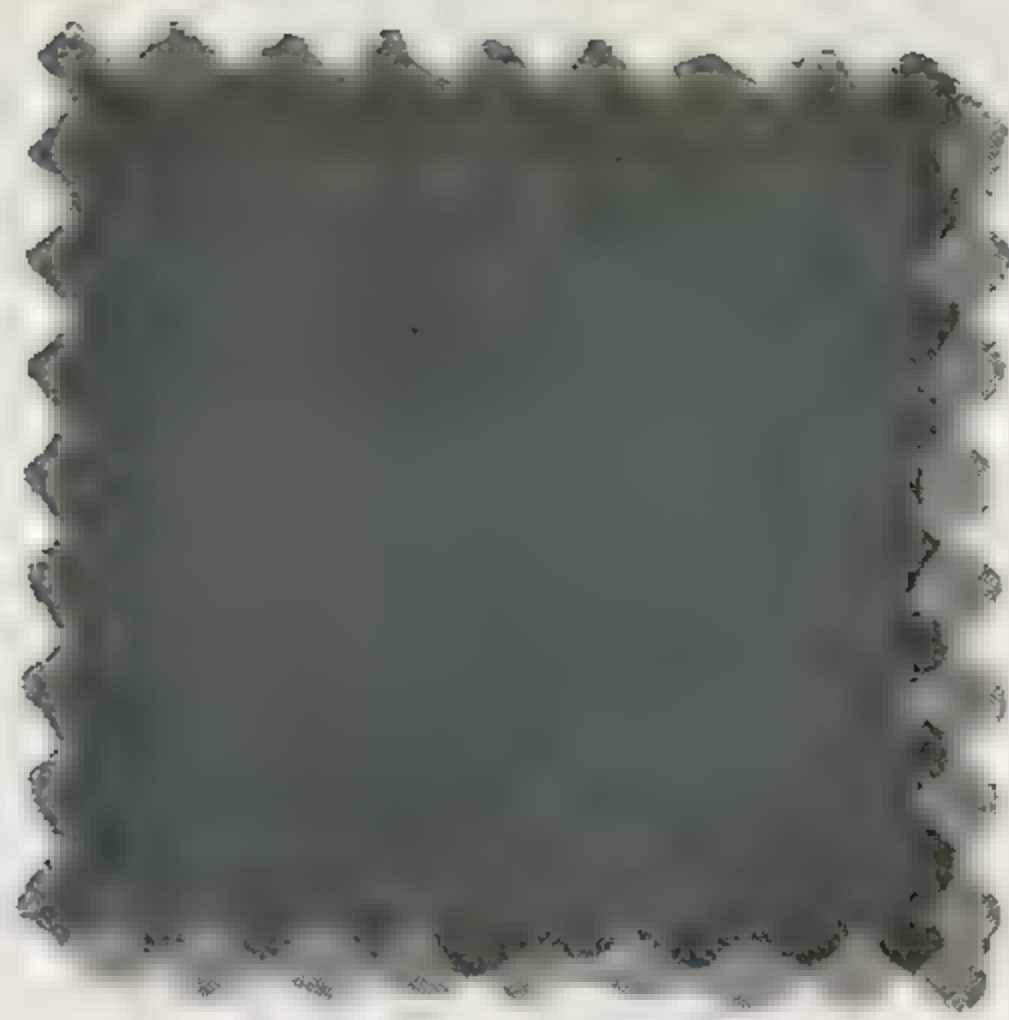


DESIGNED BY KAREN STARK

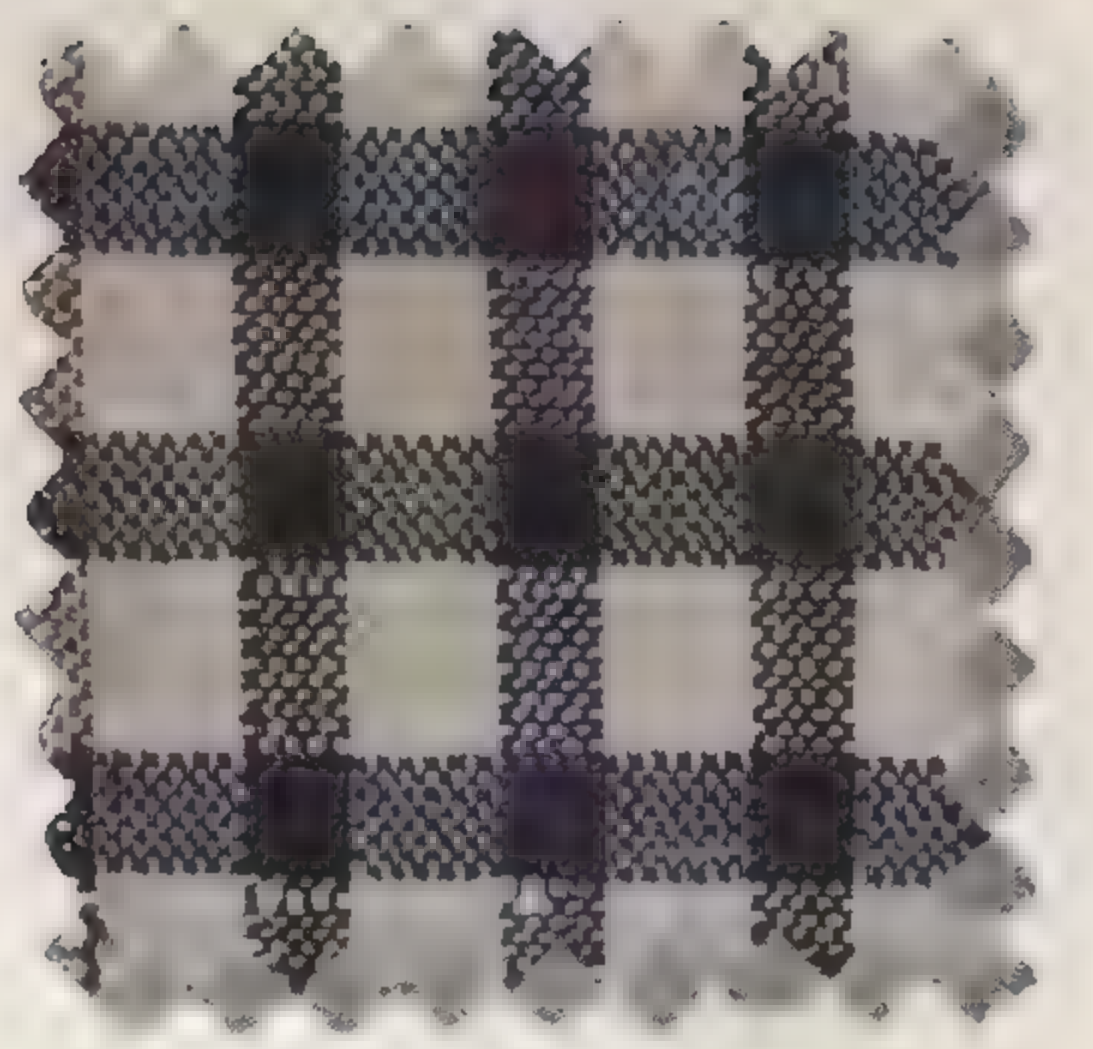
*A great Jantzen made you what you are today—
a contented siren, all curves and nice insinuation.
The swimsuit, one movement of Helanca® nylon,
is rounded with French bra cups. \$29.95.*



just wear a smile
and a jantzen



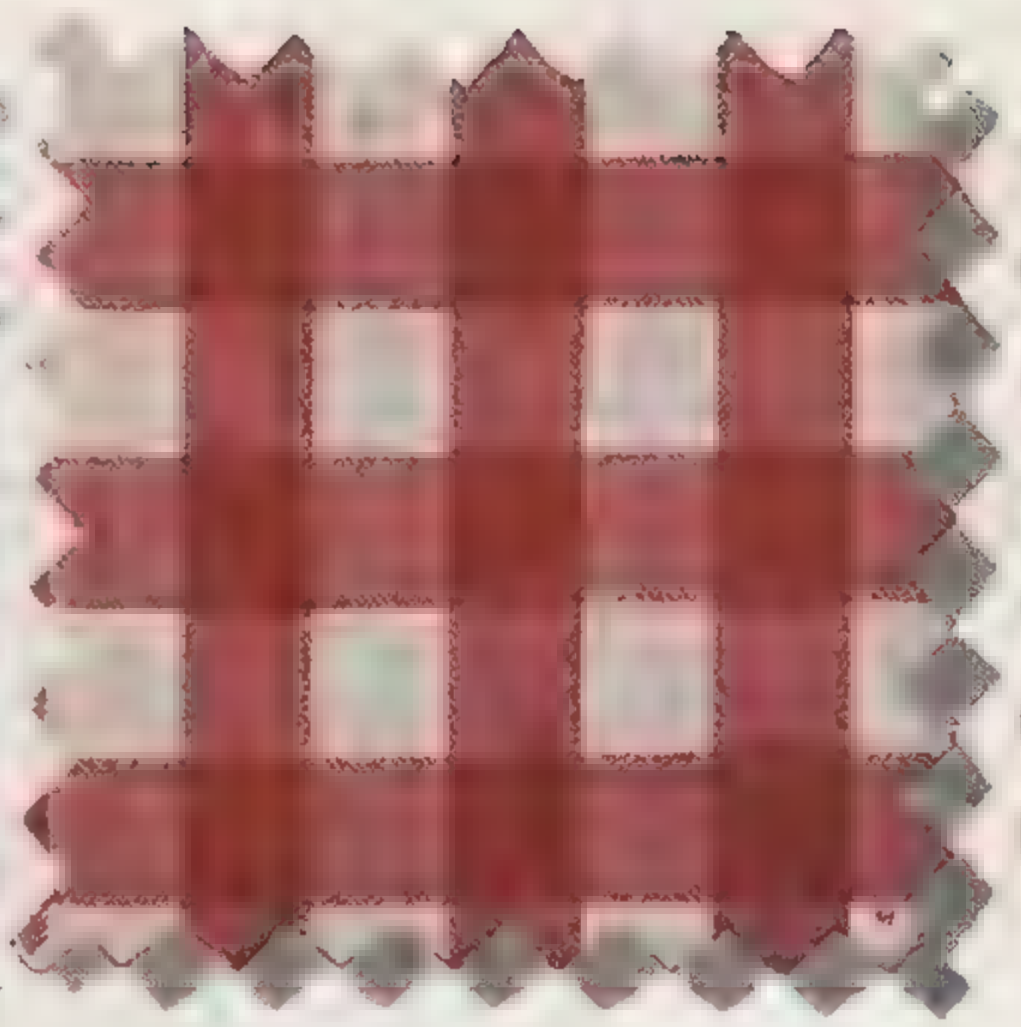
1. *Martin (Du Pont)*



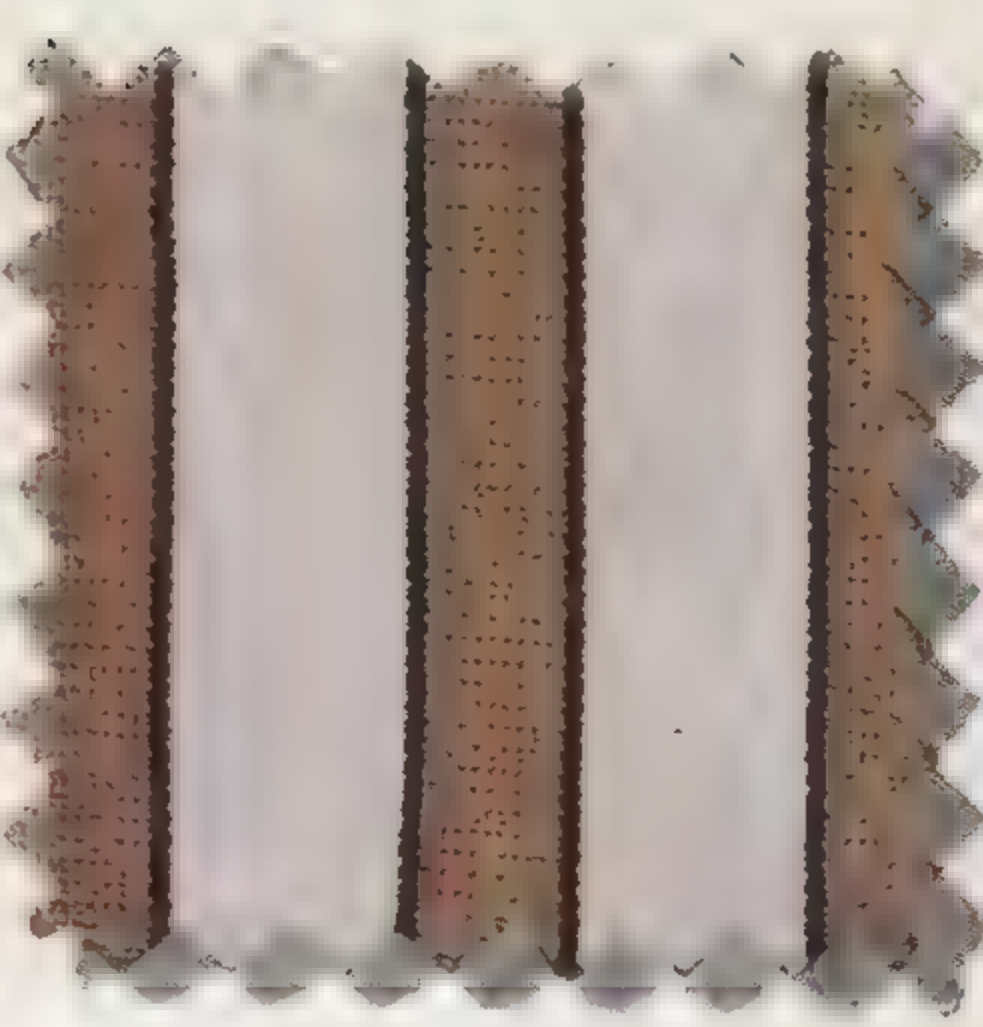
2. *Moygashel*



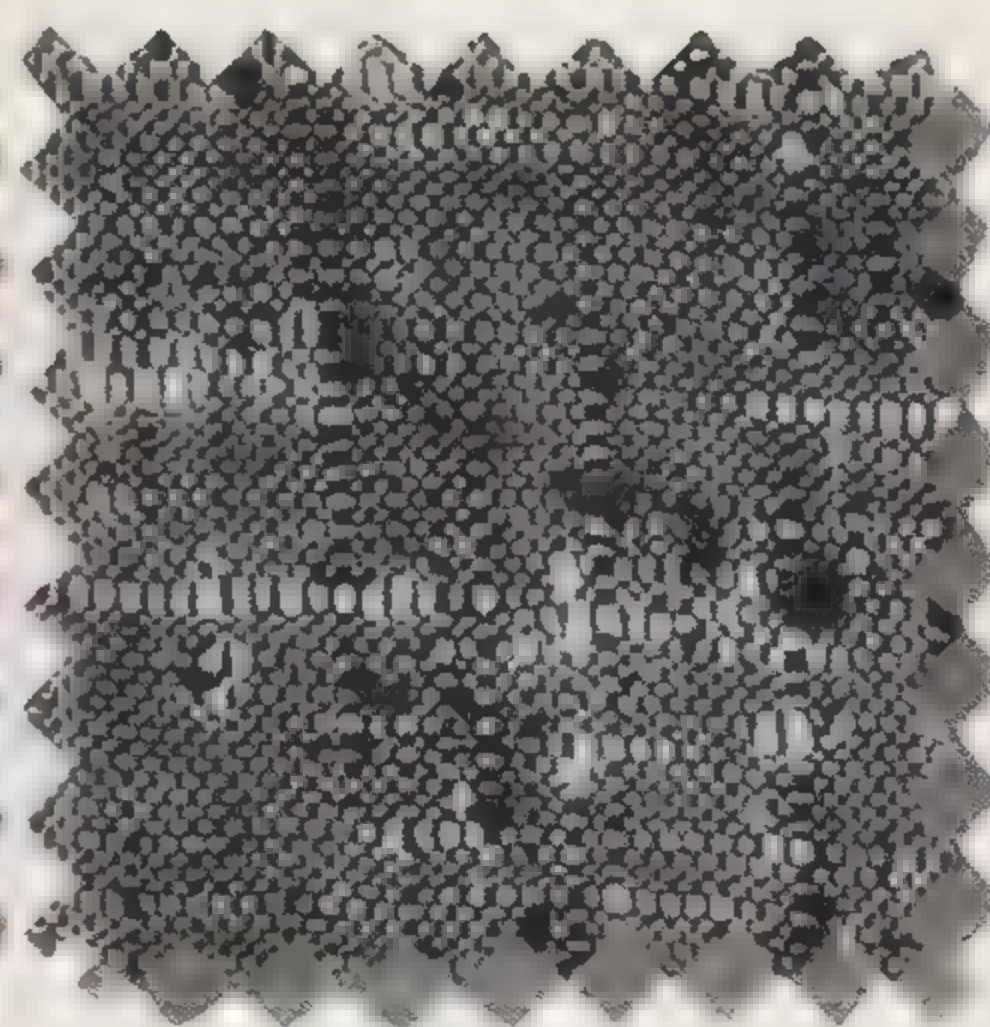
6. *Silk Shantung*



7. *Imported Egyptian Cotton*



8. *Philip Wick*



9. *Orsi*



10. *William Ewart (Irish Linen)*

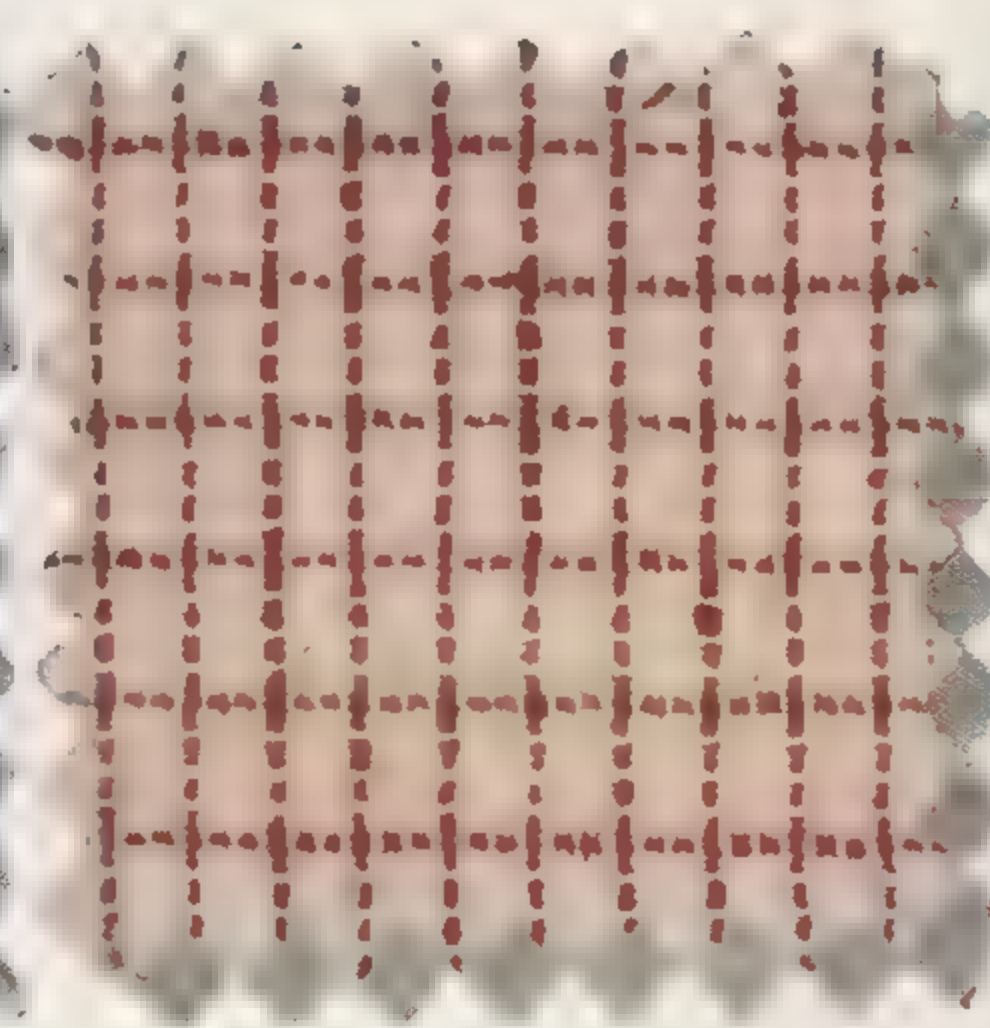
the fashion is



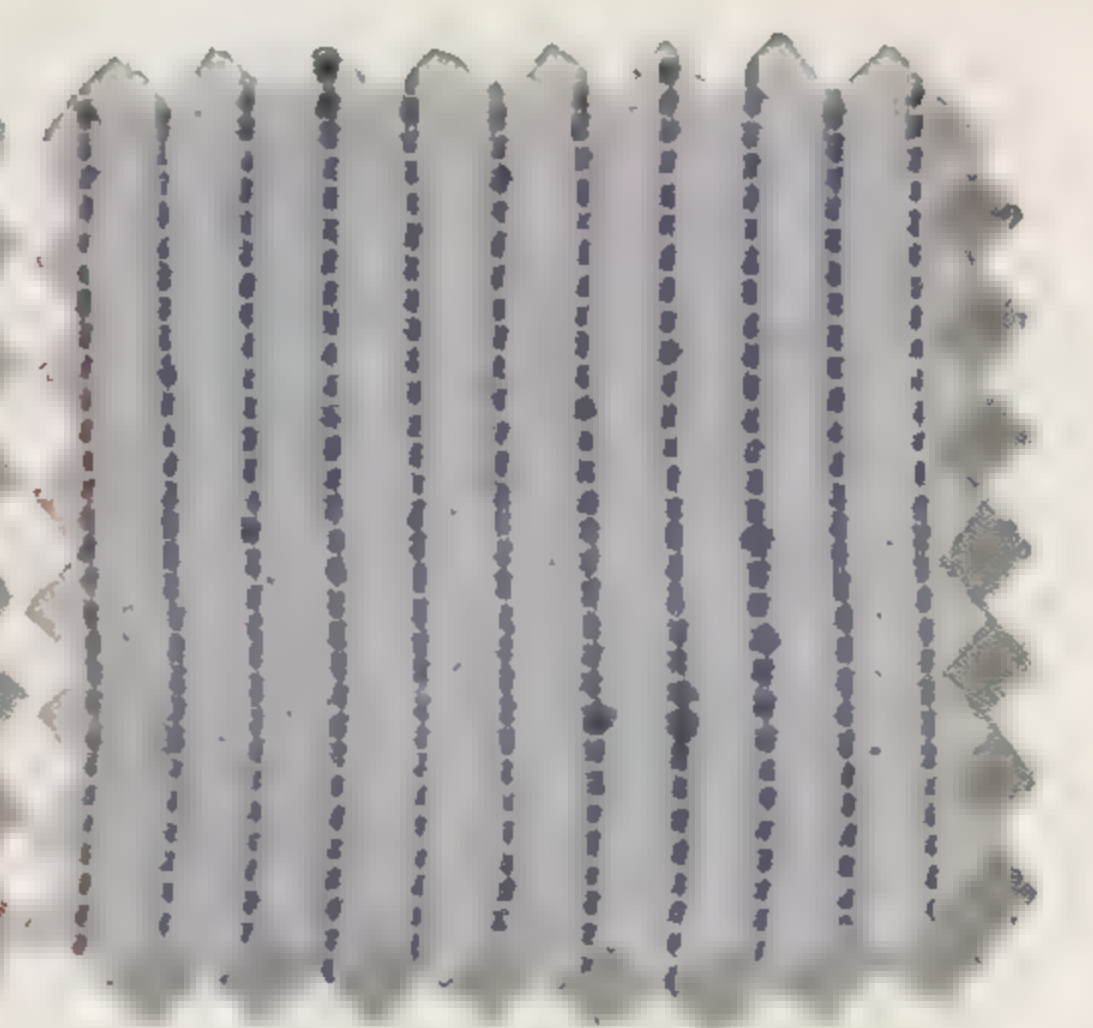
14. *Ria Herlinger (Creslan)*



15. *Ria Herlinger (Creslan)*



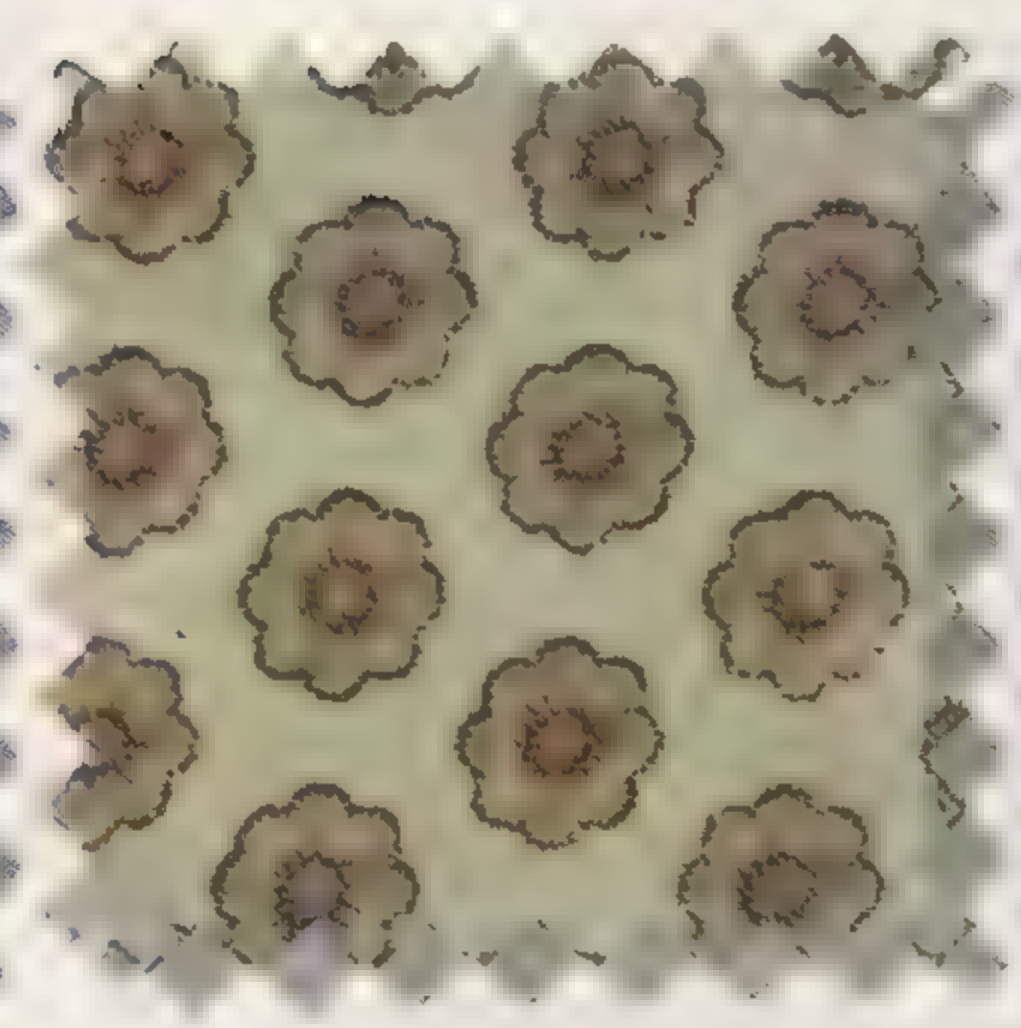
16. *Ria Herlinger (Creslan)*



17. *Ria Herlinger (Creslan)*



22. *William Anderson (Cranston Finish)*



23. *Springs Mills (Cranston Finish)*



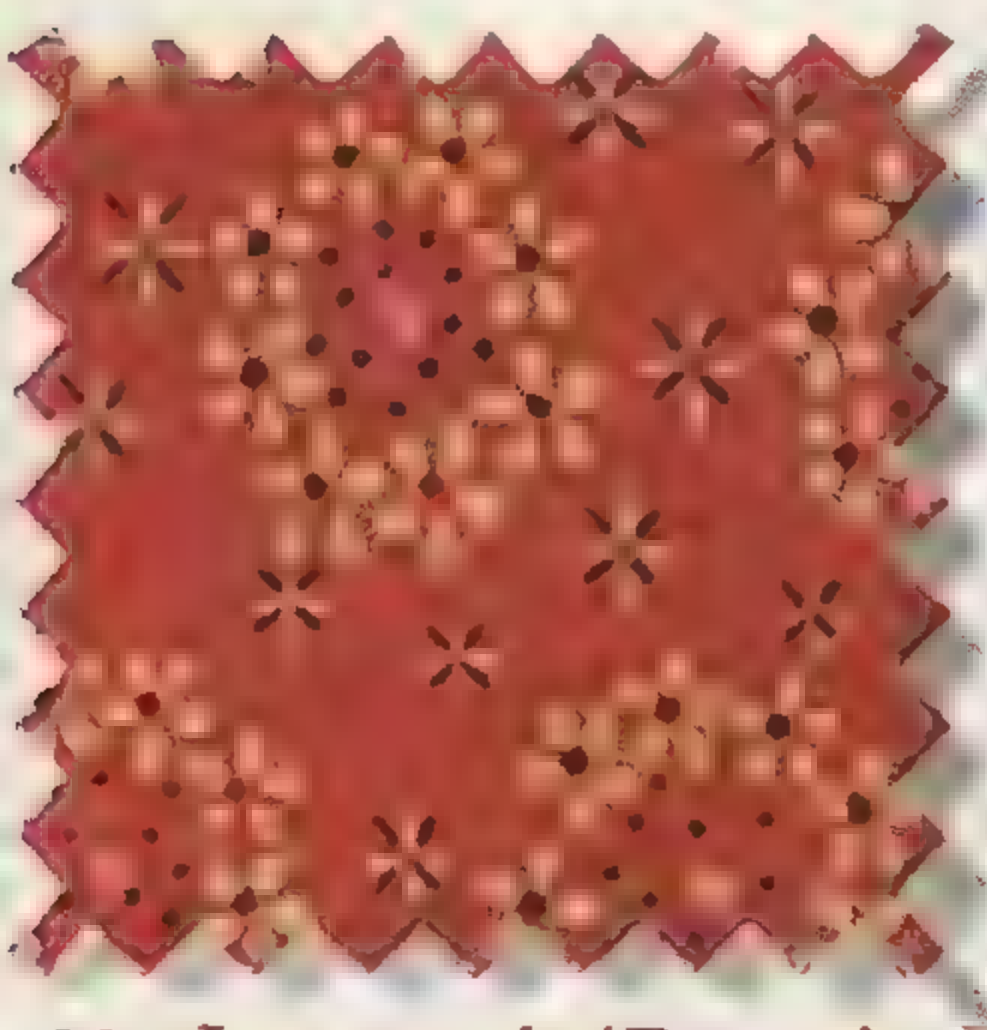
24. *Springs Mills*



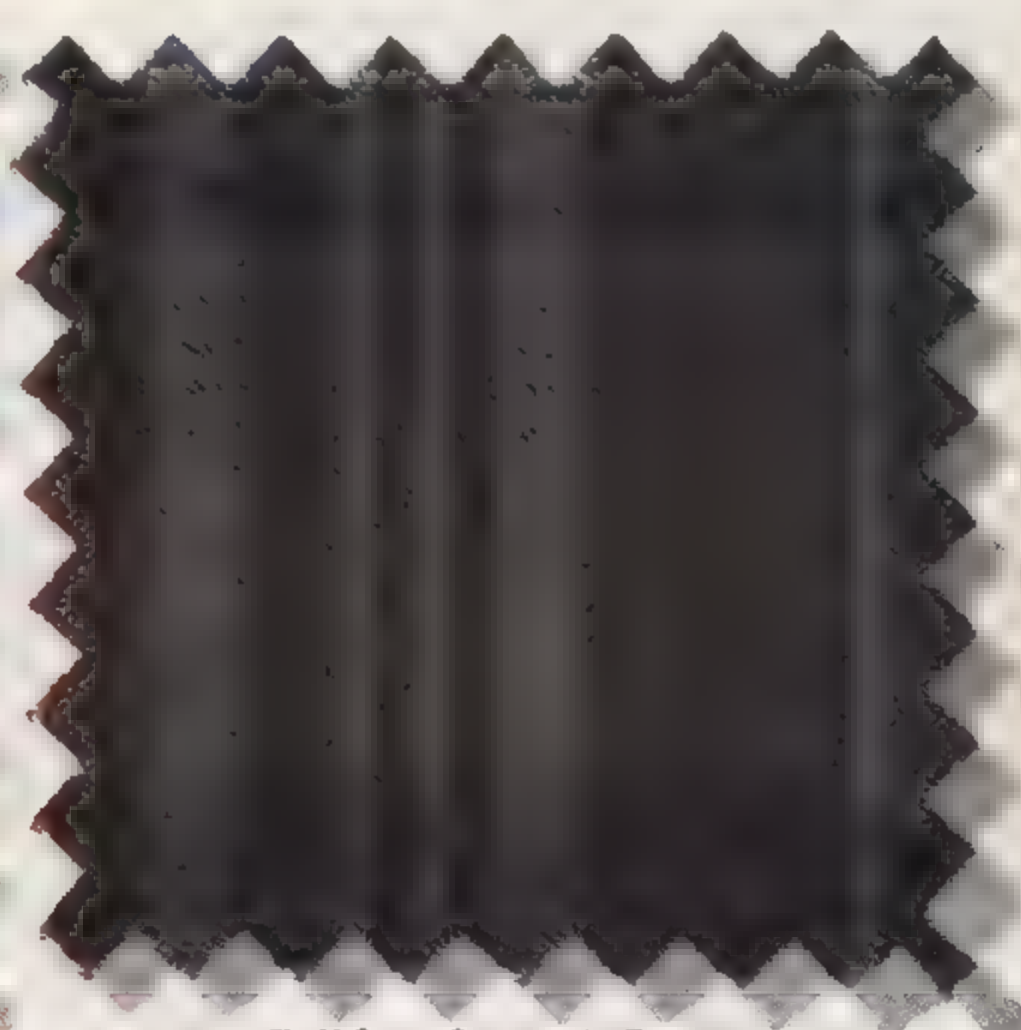
25. *Fabrex (Celanese)*



26. *Rosewood (Celanese)*



32. *Lowenstein/Beaunit*



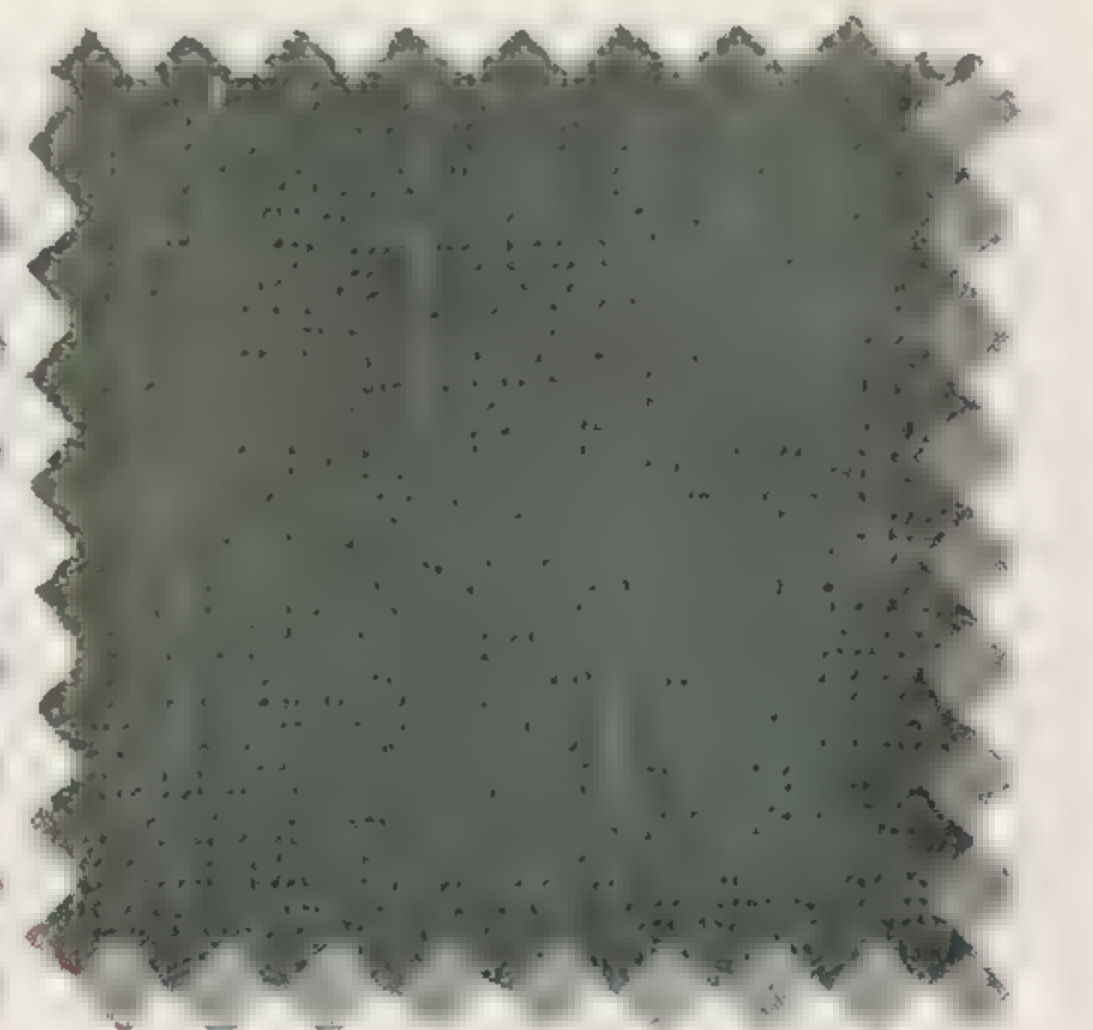
33. *Mission Valley*



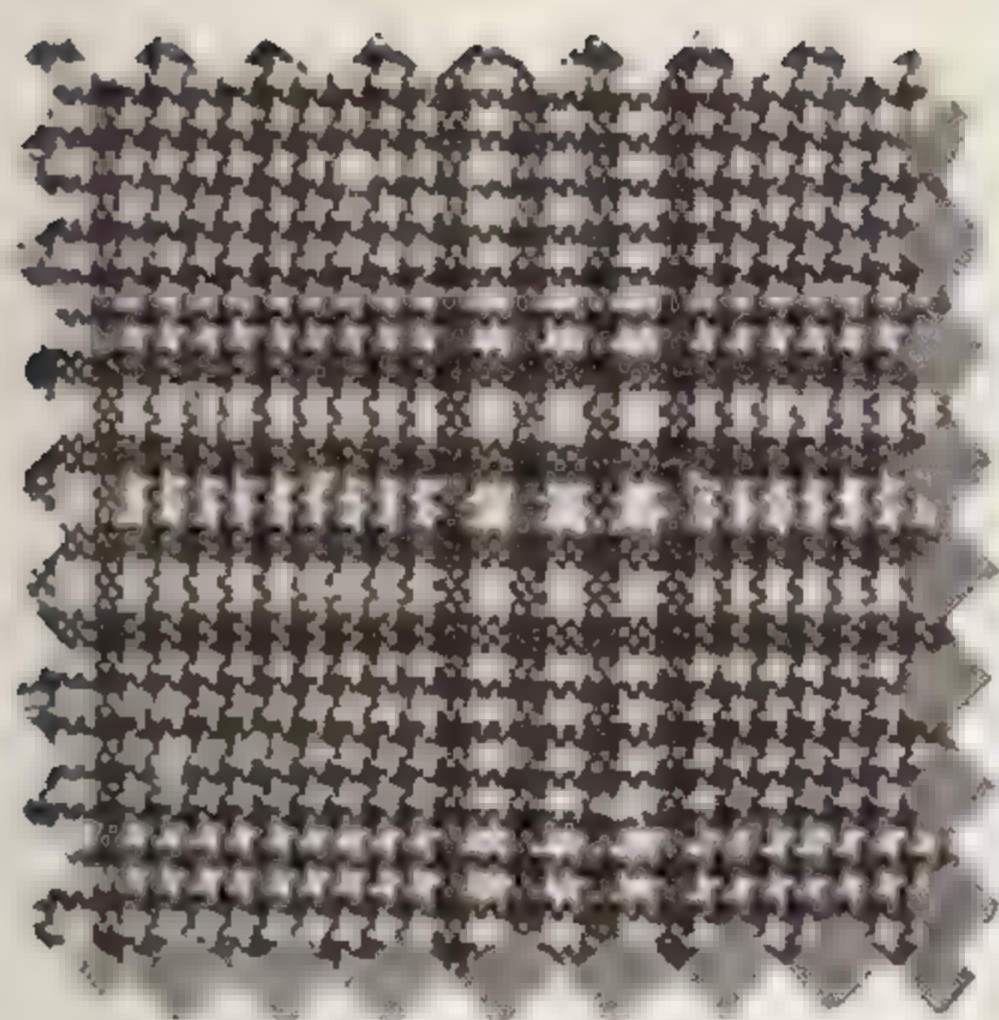
34. *'Fantasia'*



35. *Peter Pan*



36. *Everfast*



3. Earl Loom



4. Rosewood

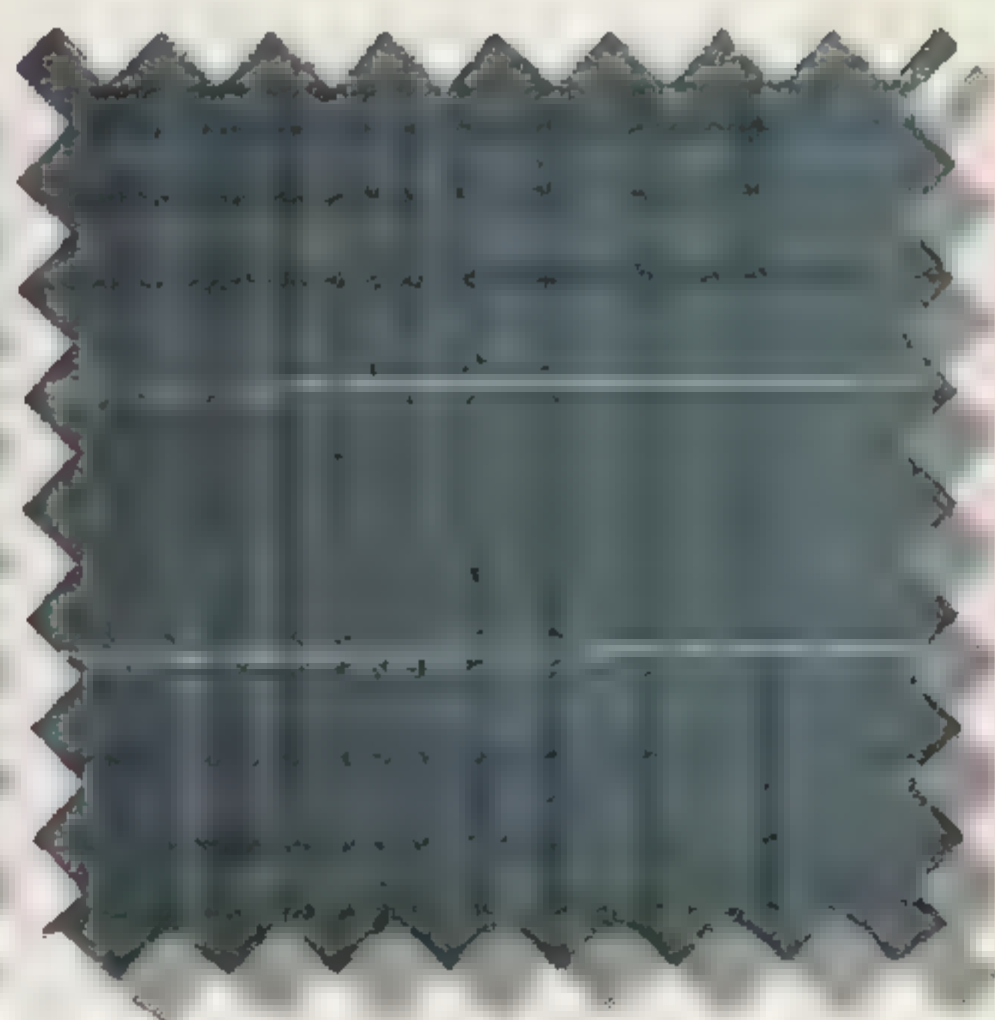


5. S. Edwards

Some of the best resort and spring fashion looks begin with the fabrics swatched here. On the next pages, miniatures of advertisements, in this issue—showing the fabrics, the fashions, and where to buy them.



11. Tioga

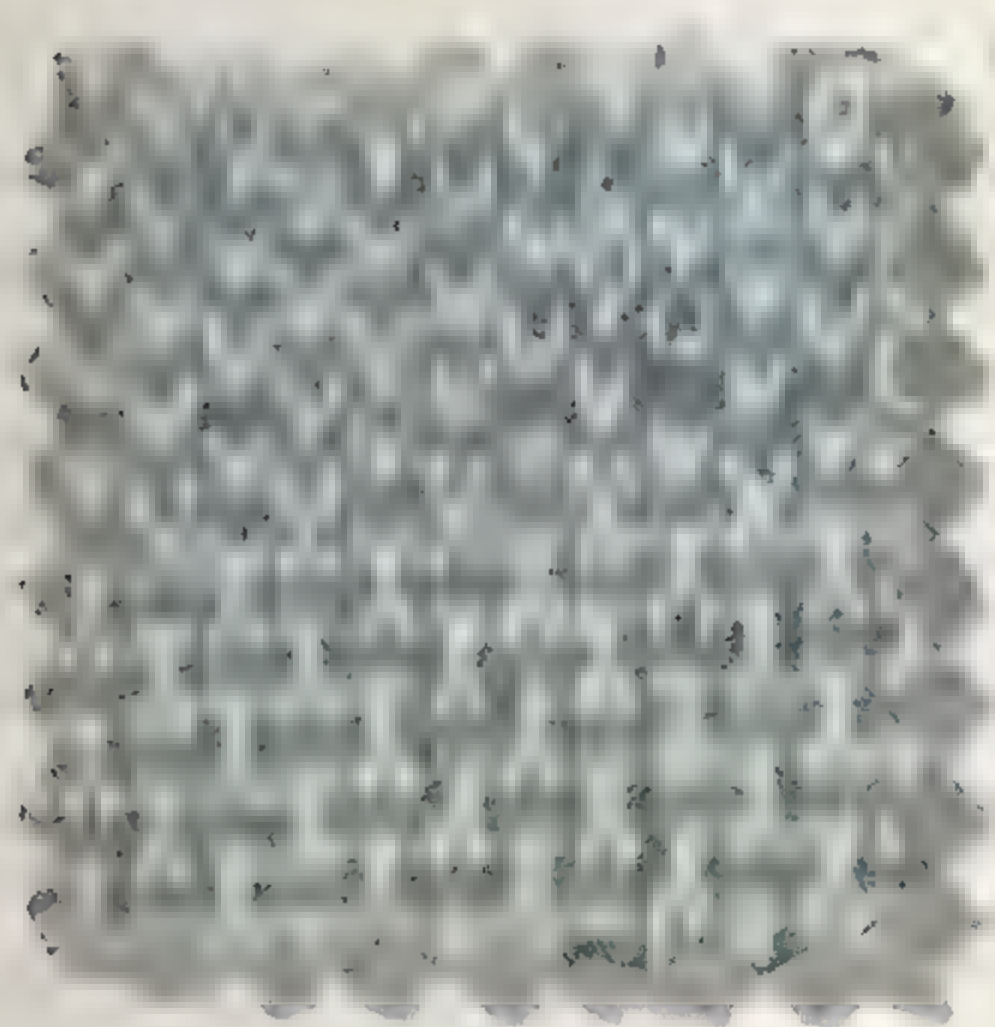


12. Avondale



13. Klopman

the fabric...



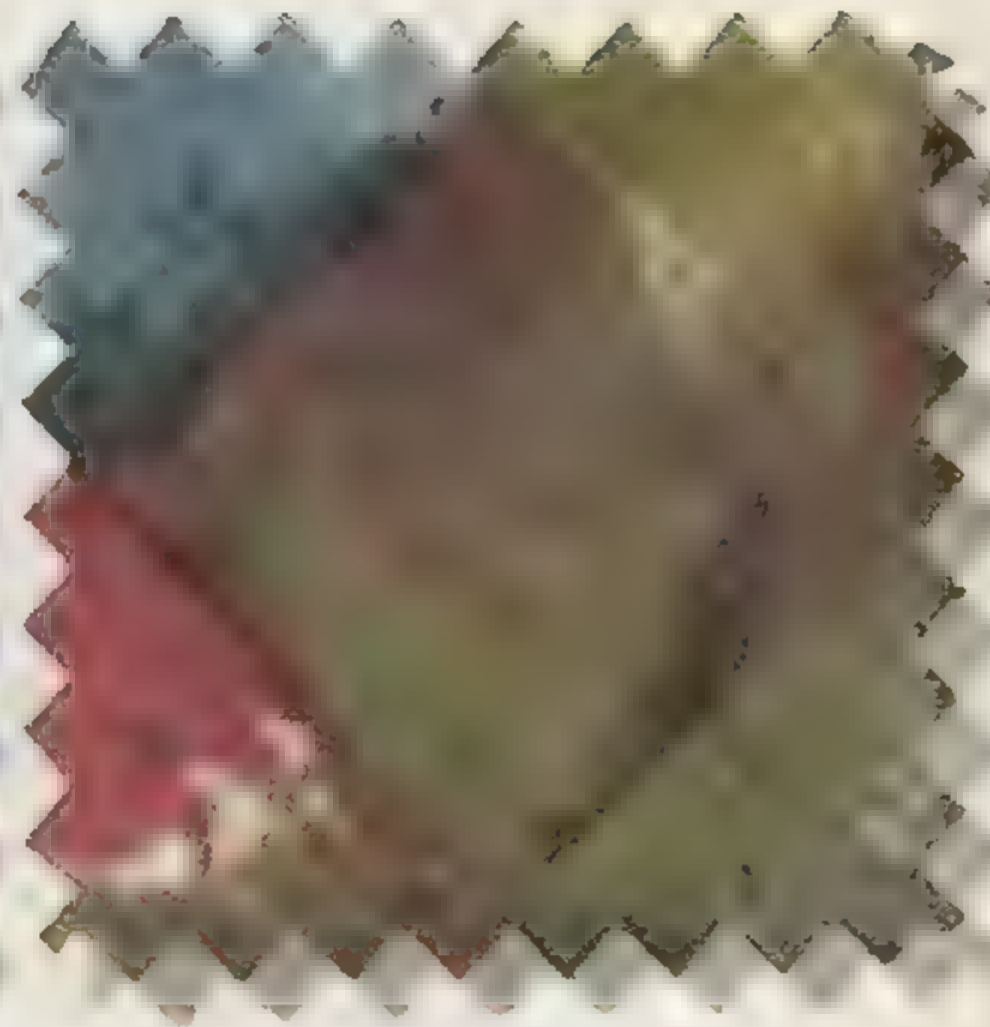
18. Ria Herlinger
(Creslan)



19. Ria Herlinger
(Creslan)



20. Moygashel



21. ABC Fabrics
(Cranston Finish)



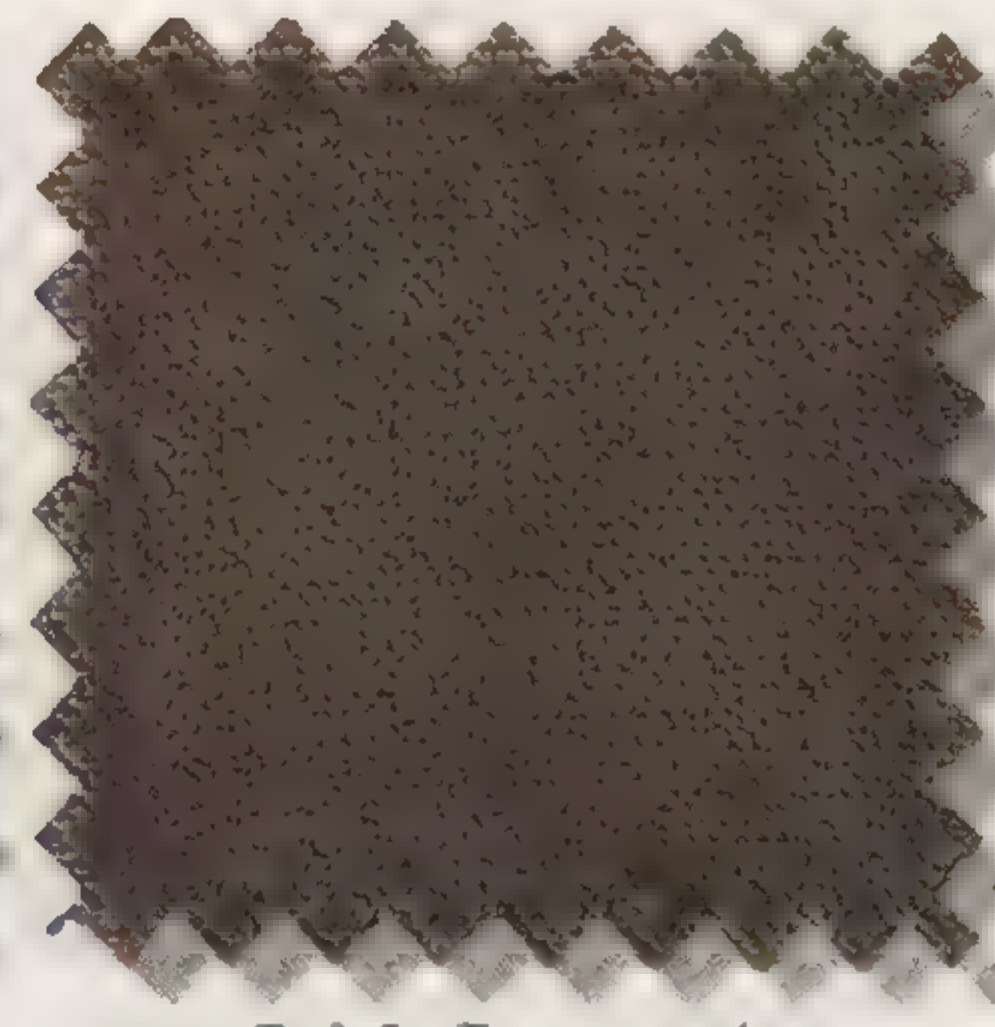
27. Travis
(Kodel & Topel)



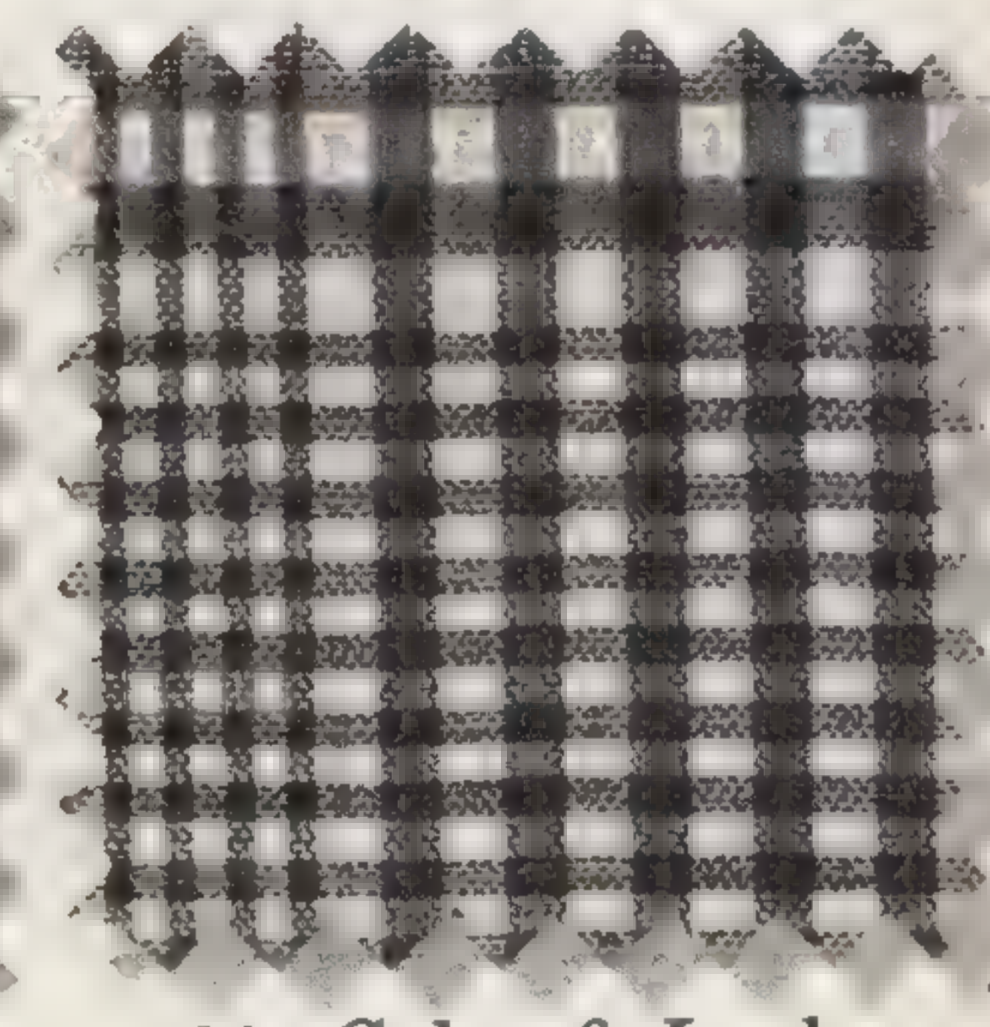
28. Maxwell



29. Irish Looms Assn.
(Irish Linen)



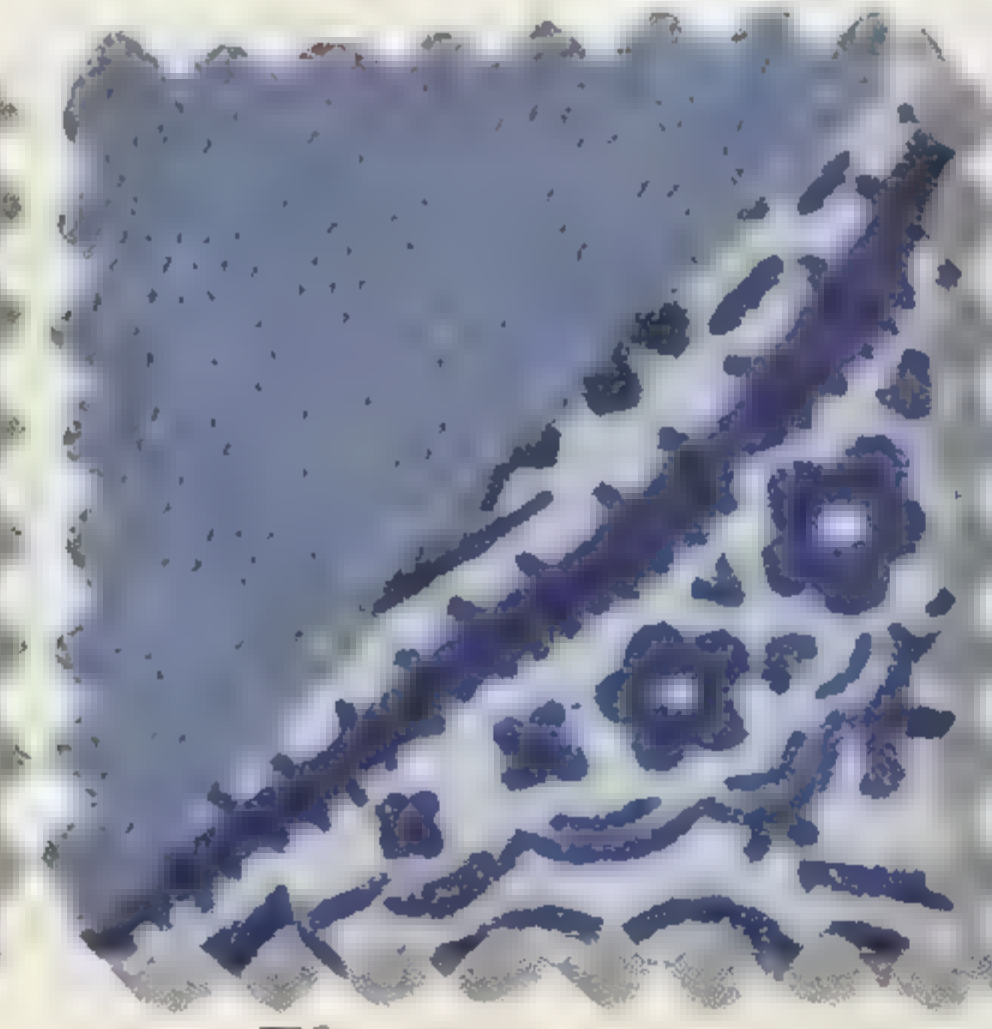
30. Irish Looms Assn.
(Irish Linen)



31. Galey & Lord



37. Everfast



38. Florence
(Helenca)/Alamac



39. Helenca Nylon



40. Imported Swiss Challis

the fashion is the fabric...

Match the advertisements reprinted in miniature here with the fabric swatches photographed on the preceding colour pages—and you'll have a good picture of spring and resort clothes—fashion and fabric—for 1960.

DAVID CRYSTAL SECTION See store listing page 81



#2-Moygashel.



#3-Earl Loom.



#4-Rosewood.



#5-S. Edwards.



#6-Silk Shantung.



#7-Imported Egyptian Cotton.



#8-Philip Wick.



#9-Orsi.



#10-William Ewart (Irish Linen).

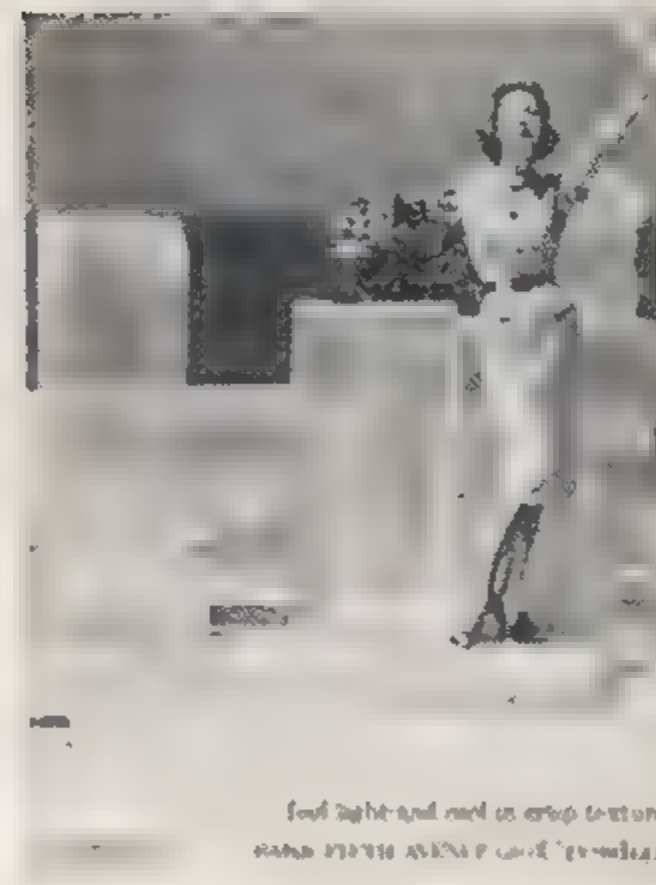
RIA HERLINGER (CRESLAN) SECTION See store listing page 167



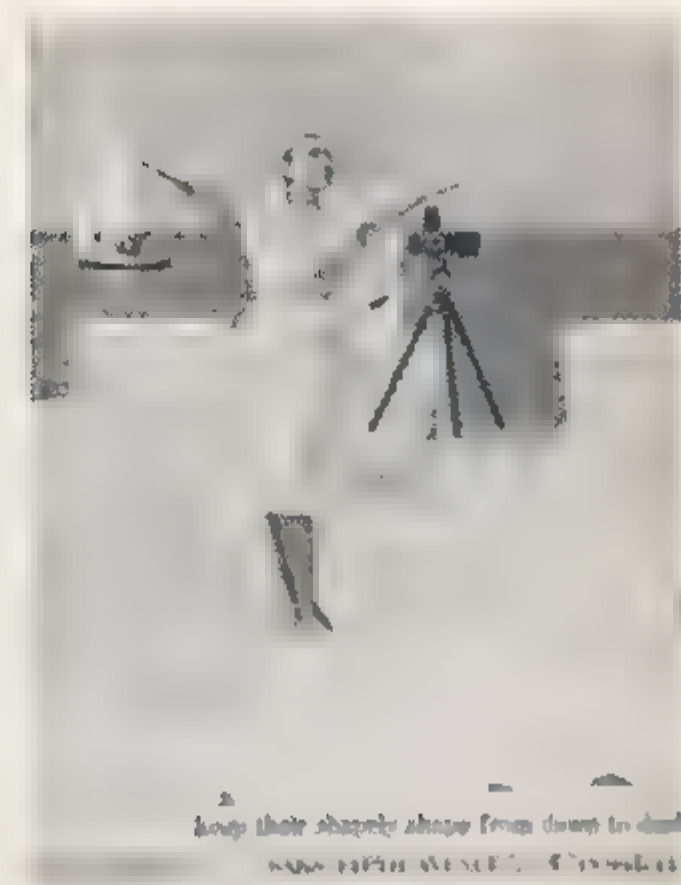
#14-Ria Herlinger (Creslan).



#15-Ria Herlinger (Creslan).



#16-Ria Herlinger (Creslan).



#17-Ria Herlinger (Creslan).



#18-Ria Herlinger (Creslan).



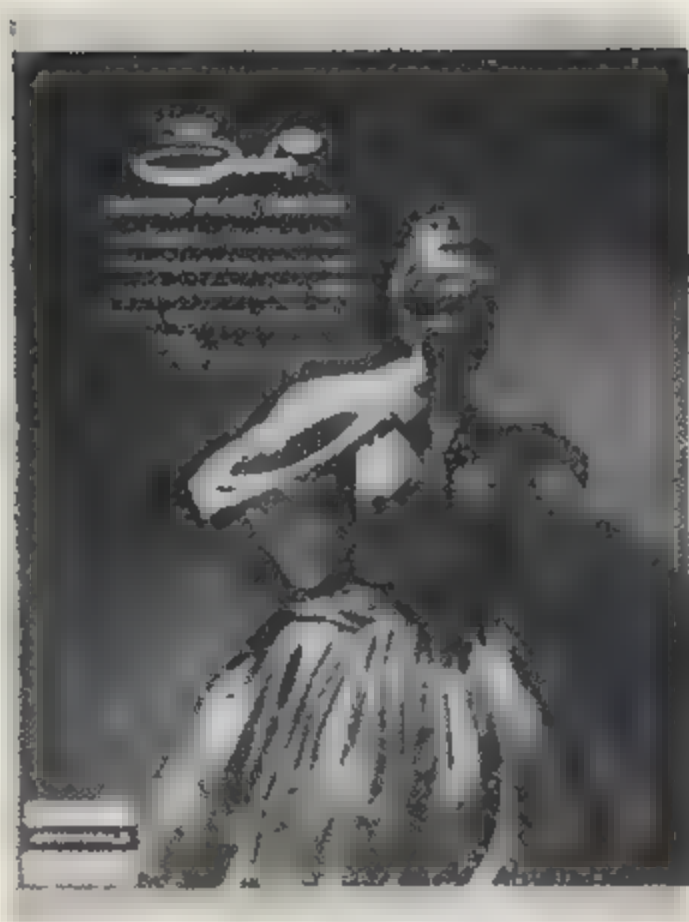
#19-Ria Herlinger (Creslan).



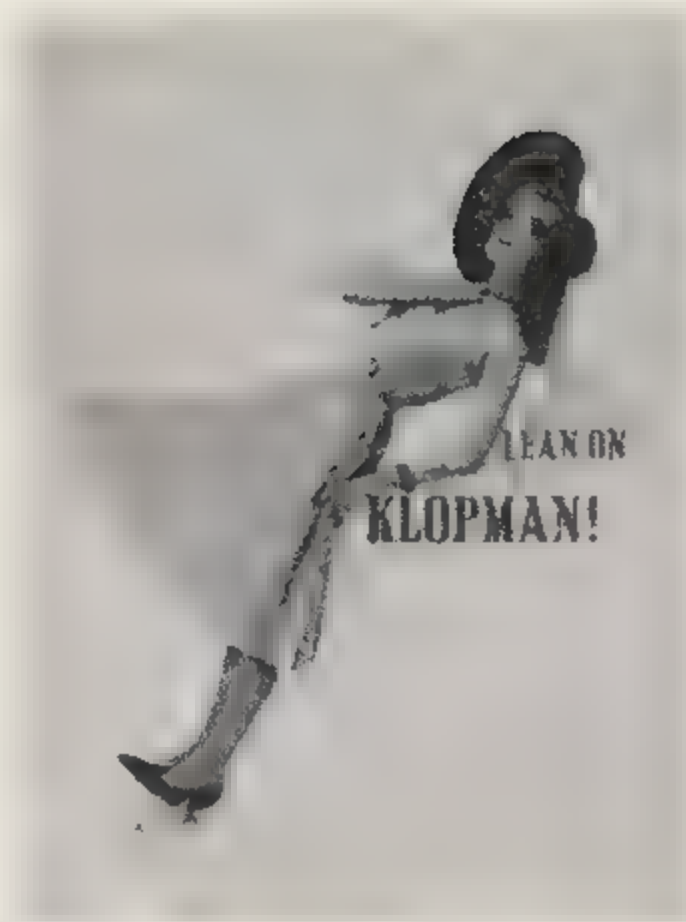
#1-Martin (Du Pont). Page 53



#11-Tioga. Page 47



#12-Avondale. Page 37



#13-Klopman. Page 69



#20- Moygashel. Page 68



#21-ABC Fabrics
(Cranston Finish). Page 51

Dayton Co.....Minneapolis
I. Miller.....New York
Neiman-Marcus.....Dallas
Neusteter's.....Denver
Stix, Baer & Fuller.....St. Louis
Frost Brothers.....San Antonio
Wexner Brothers.....Nashville
Wexner Brothers.....Jackson
Wexner Brothers.....Memphis
Wexner Brothers.....New Orleans
Kaufmann's.....Pittsburgh
I. Magnin.....Beverly Hills
I. Magnin.....Fresno
I. Magnin.....La Jolla
I. Magnin.....Los Angeles
I. Magnin.....Oakland
I. Magnin.....Pasadena
I. Magnin.....San Francisco
I. Magnin.....Santa Ana
I. Magnin.....Santa Barbara
I. Magnin.....Seattle

Bramson's
all stores, Chicago; Palm Beach
Minna Lee
Miami Beach, Fort Lauderdale,
Coral Gables
Everett Buelow.....Houston
Chasnoff's.....Kansas City
Given Bros.....El Paso, Phoenix
Hathaway's.....Cleveland
Levy's.....Jacksonville
Maxine's.....Pittsburgh
B. Siegel Co.....Detroit
Small's
Eden Roc Hotel, Miami Beach
Cates First Ave.....Denver

Herpolsheimer Co..Grand Rapids
Jacobson's.....Jackson
The F. & R. Lazarus & Co.
Columbus
The La Salle & Koch Co...Toledo
Wolf & Dessauer...Fort Wayne
L. S. Ayres & Co...Indianapolis
Edgar A. Stevens, Inc...Evanston
Block & Kuhl Co.....Peoria
The Chas. V. Weise Co.
Rockford
Cele Peterson.....Tucson
Porter's.....Phoenix
Ben F. Smith Dry Goods Co.
Texarkana
Milwaukee Boston Store Co.
Milwaukee
Steinbach Co.....Asbury Park
B. Forman Co.....Rochester
The Fashion.....Lake Charles
Henry's, Inc.....Wichita
Brookover's.....Boise
Rothchild and Sons, Inc.
Kansas City
Northrop's.....Gulfport
Bon Marche, Inc.....Asheville
Neusteter's.....Denver
La Pointe's.....Klamath Falls
Wolf's, Inc.....Des Moines
Goldstein-Chapman Co...Omaha
Makoff.....Salt Lake City

Available at the finest stores.

Rich's.....Atlanta
J. B. Ivey.....Charlotte
Gidding.....Cincinnati
Metropolitan.....Dayton
Neusteter's.....Denver
W. C. Stripling.....Fort Worth
Sakowitz.....Houston
Embry & Co.....Lexington
Burdine's.....Miami
Godchaux's.....New Orleans
Kaufmann's Vendome..Pittsburgh
Town & Country Fashions
San Antonio
Frank Murphy.....St. Paul
Scruggs-Vandervoort-Barney
St. Louis

Rich's.....Atlanta
R. H. Stearns Co.....Boston
Higbee Co.....Cleveland
A. Harris Co.....Dallas
Boston Store.....Erie
Burdine's.....Fort Lauderdale
H. E. Brown Co.....Garden City
Nikki's.....Hollywood, Calif.
Bonwit Teller.....Jenkintown
Burdine's.....Miami Beach
Burdine's.....Miami
Hahne & Co.....Montclair
Hahne & Co.....Newark
Esther's.....New Haven
John A. Brown...Oklahoma City
Burdine's.....Palm Beach
Bonwit Teller.....Philadelphia
Meier & Frank...Portland, Ore.
Cashmere Boutique..Ridgewood
Nikki's.....Sacramento
Scruggs-Vandervoort-Barney
St. Louis
Auerbach Co....Salt Lake City
Feller's.....South Orange
Grover-Cronin.....Waltham
Bonwit Teller.....Wynnewood



#22-William Anderson
(Cranston Finish). Page 50



#26- Rosewood (Celanese).
Page 57

Cele Peterson.....Tucson
Judd's.....Glendale
May-D & F.....Denver
Levy's.....Jacksonville
Hattel's.....Miami Beach
Leon Frohsin.....Atlanta
Al Baskin.....Joliet
Woodward's.....Peoria
L. S. Ayres & Co...Indianapolis
Julia Lenoble.....Des Moines
Godchaux's.....New Orleans
Milgrim.....Detroit
Jackson Graves.....Minneapolis
Leppert Roos.....Clayton
The Gidding Co.....Cincinnati
Milgrim.....Cleveland
Colony Shop.....Columbus
Lenore Zapoleon.....Dayton
Nan Pendleton Shop.....Tulsa
Kaufmann's.....Pittsburgh
Town & Travel Wear.....Dallas
Lou Fritzel on Milwaukee Street
Milwaukee
Harry Cooper.....Beverly Hills



#23-Springs Mills
(Cranston Finish). Page 52

Bergdorf Goodman
New York City
(Miss Bergdorf)

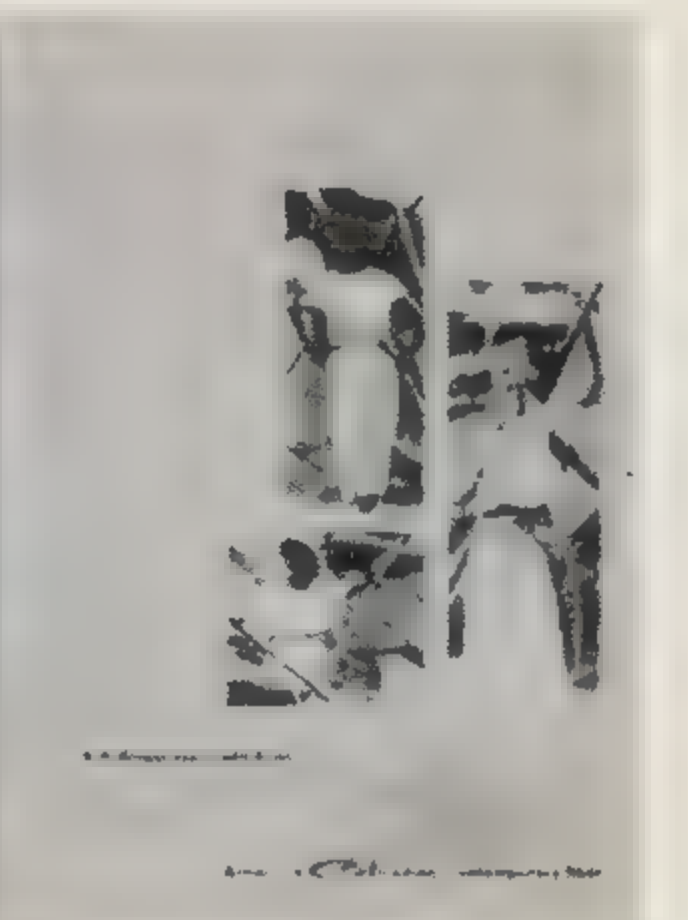


#24-Springs Mills Page 70

Steinbach Co.....Asbury Park
Wm. Filene's Sons Co....Boston
Hochchild, Kohn & Co...Baltimore
L. S. Ayres & Co...Indianapolis
Foley's.....Houston
Maison Blanche Co.New Orleans
Rich's.....Atlanta
Dayton's Minneapolis
Minneapolis
Kaufmann's.....Pittsburgh
G. Fox & Co.....Hartford
Burdine's.....Miami
The F. & R. Lazarus & Co.
Columbus
Famous-Barr.....St. Louis
Sibley, Lindsay & Curr Co.
Rochester
Adam, Meldrum & Anderson Co.
Buffalo
The Higbee Co.....Columbus
The Emporium.....San Francisco
Auerbach Co....Salt Lake City
L. Bamberger & Co...Newark
Loveman, Joseph & Loeb
Birmingham
The J. L. Hudson Co.....Detroit
Denver Dry Goods Co...Denver
John Shillito Co.....Cincinnati
Dayton's-Schuneman...St. Paul
Broadway Dept. Store
Los Angeles



#25- Fabrex (Celanese) Pages 72-73



Bonwit Teller.....New York
Bonwit Teller.....Philadelphia
Bonwit Teller.....White Plains
Bonwit Teller.....Chicago
Bonwit Teller.....Cleveland
Bonwit Teller.....Boston
Bonwit Teller.....Manhasset
Bonwit Teller.....Palm Beach
Rich's Inc.....Atlanta
Burdine's.....Miami
Burdine's.....Miami Beach
Hutzler's.....Baltimore
Frederick & Nelson.....Seattle
I. Magnin & Co...San Francisco
Harold, Inc.....Minneapolis
Neusteter's.....Denver
Kaufmann's.....Pittsburgh

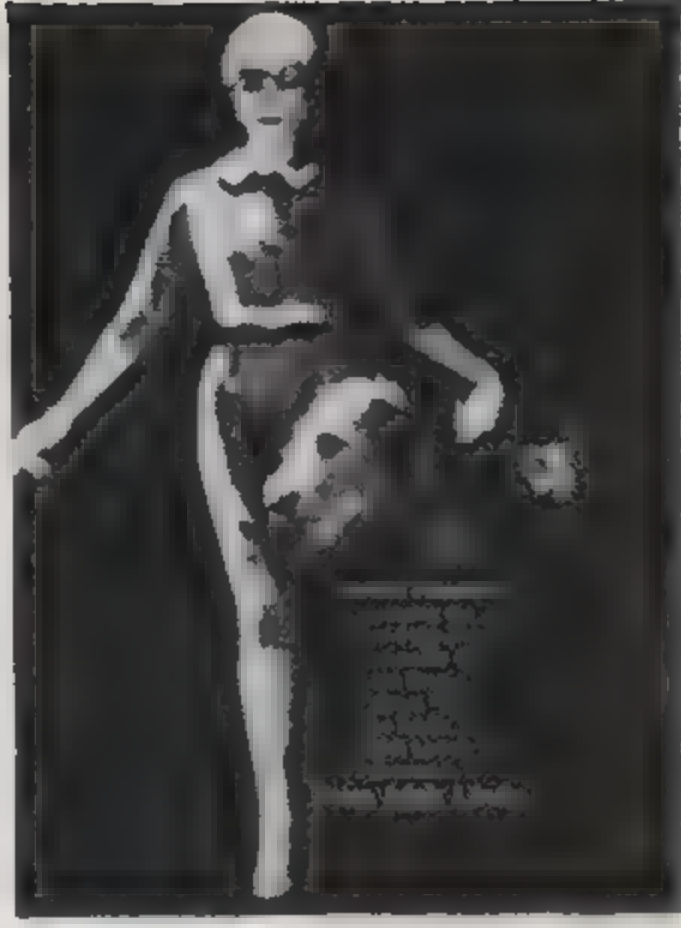
Scruggs-Vandervoort-Barney
St. Louis
Gus Mayer Co., Ltd.
New Orleans
Swanson, Inc.....Kansas City
Frank Murphy.....St. Paul
Goldwater's.....Phoenix
Iverson's.....Tulsa
Kramer's Specialty Shop.Carmel
Meier & Frank.....Portland
Meier & Frank.....Salem
Julius Garfinckel & Co.
Washington, D. C.
Julius Garfinckel & Co.
Spring Valley, Wash., D. C.
Julius Garfinckel & Co.
Seven Corners, Falls Church, Va.



#27-Travis (Kodel & Topel).
Page 60



#28-Maxwell. Page 36



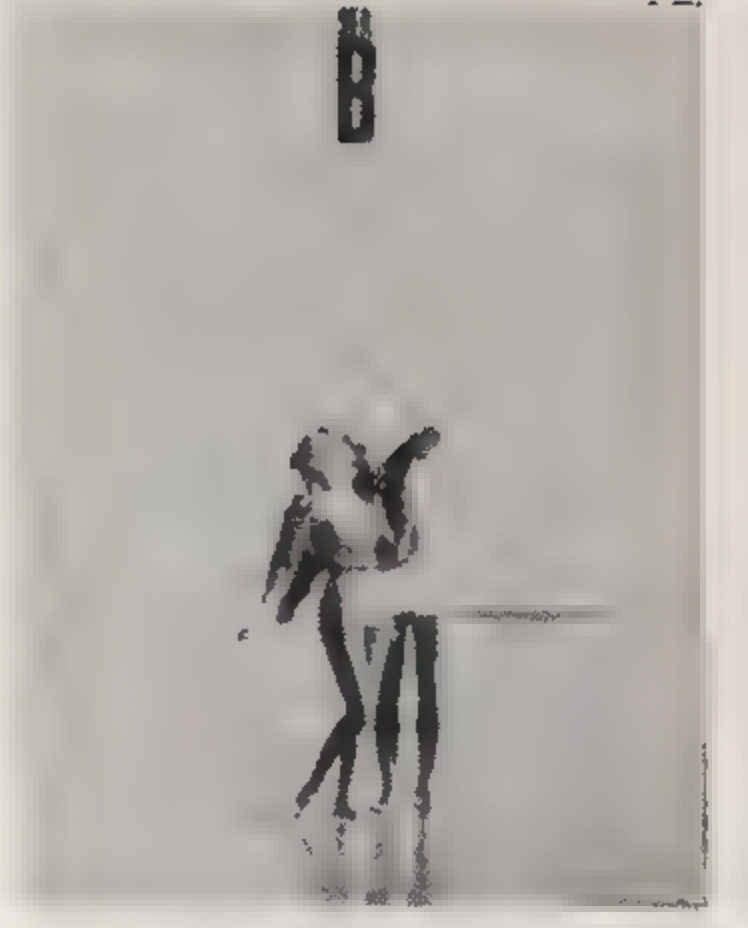
#29-Irish Looms Assoc.
(Irish Linen). Page 58



#30-Irish Looms Association
(Irish Linen). Page 76



#31- Galey & Lord. Page 48



#32-Lowenstein-Beaunit.
Page 67

Bloomingdale's...New York City
John Wanamaker...Philadelphia
Miller & Rhoads...Richmond
Davison's...Atlanta
Jordan Marsh...Miami
J. L. Brandeis...Omaha
Emery, Bird, Thayer...Kansas City
Meier & Frank Co...Portland
J. W. Robinson...Los Angeles
and other leading stores throughout the country
Fibre by Eastman Chemical Products Inc.

Bonwit Teller...All Stores
J. P. Allen & Co...Atlanta
L. L. Berger...Buffalo
J. B. Ivey & Co...Charlotte
Bramson's...Chicago
The Gidding Co...Cincinnati
Higbee Co...Cleveland
Union Co...Columbus
Neiman-Marcus Co...Dallas
Neusteter Co...Denver
J. L. Hudson Co...Detroit
Meacham's...Fort Worth
Haggarty...Los Angeles
Jackson-Graves...Minneapolis
Leon Godchaux Clothing Co.
New Orleans

John Wanamaker...Philadelphia
Goldwaters...Phoenix
Cross Country Clothes...Pikesville
Meier & Frank...Portland
B. Forman Co...Rochester
Makoff...Salt Lake City
Frost Bros...San Antonio
Joseph Magnin Co...San Francisco
Best Apparel...Seattle
Erlebacher...Washington, D. C.

B. F. Dewees Co...Philadelphia
Mably & Carew...Cincinnati
J. J. Haggarty...Beverly Hills
Haviand Swanson Co...Lincoln
Addis Co...Syracuse
Joseph Horne...Pittsburgh
Ellis Stone...Greensboro
Thalhimer...Richmond
J. L. Brandeis...Omaha
Union Co...Columbus
J. P. Allen...Atlanta
Perkins Timberlake...Wichita Falls
J. Black & Sons...Birmingham
Cates...Denver
Miller's...Knoxville
Marston's...San Diego
Halle Bros...Cleveland
L. S. Ayres...Indianapolis
Charles Livingston...Youngstown
Stewart Co...Baltimore
Levy's...Jacksonville
Isabelle Gerhart...Houston
Makoff's...Salt Lake City
Gus Mayer Co...New Orleans
Franklin Simon...New York City

Al Levy...Montgomery Ala.
M. M. Cohen...Little Rock
Marston Co...San Diego
Wolf Brothers...Tampa
Armstrong's...Cedar Rapids
Jordan Marsh...Boston
B. Siegel...Detroit
Stix, Baer & Fuller...St. Louis
Mindlin's...Kansas City Mo.
Needlecraft...Atlantic City
Adams, Meldrum & Anderson
Buffalo
McCurdy Co...Rochester
Jean West...Asheville
Weber's...Zanesville
Stern & Mann...Canton
Lipman & Wolfe...Portland, Ore.
Joseph Horne...Pittsburgh
Grissom's...Abilene, Texas
Martin's...Long View
Small's...El Paso
ZCMI...Salt Lake City
Samuel Spigel...Roanoke
Style Shop...Huntington, W. Va.
Smartwear...Milwaukee
Frances Shop...South Bend

De Pinna...New York City
Blum's Vogue...Chicago
Hutzler's...Baltimore
Giddings...Cincinnati
Burdine's...Miami
Erlebacher's...Washington, D. C.
Amelia Grey...Beverly Hills



#39- Helenca Nylon. Page 17

At fine stores everywhere.

Sophie Spaulding...Bergenfield
Gray Shop...Boston
Joyce's...Bryan
Carson Pirie Scott...Chicago
Young Ages...Dallas
Millender's...Dalton
Dorothy's Beach Shop
Fort Lauderdale
Kirkpatrick's...Gainesville, Tex.
Frankel's...Hollywood, Fla.
Lorretta's...Indianapolis
Byck Bros...Louisville
Clayton's of Miami...Miami Beach
Town and Country...Millburn
Rennet's...Newark
Best and Co...New York City
John Wanamaker...Philadelphia
Sheppard Co...Providence
Corset Lounge...Rockville Center
La Concha Hotel Boutique
San Juan, Puerto Rico
Wigwam Sportswear...Scottsdale
Feller's...South Orange
Berbett's...Utica
Woodward & Lothrop
Washington, D.C.

Roxanne goes to MISSION VALLEY



#33-Mission Valley. Page 59

Famous-Barr Co...St. Louis
Joseph Horne...Pittsburgh
J. M. Balter Co...Braddock
Watt and Shand...Lancaster
Block & Kuhl...Peoria
Purcells...Kalamazoo
Milwaukee Boston Store Co.
Milwaukee
Herpolsheimer Co...Grand Rapids
Crowley, Milner & Co...Detroit
Carson Pirie Scott & Co...Chicago
Cleland-Simpson Co...Scranton
Fowler, Dick & Walker
Wilkes Barre
Wm. Filene's Sons Co...Boston
Bullock's...Los Angeles
Forbes & Wallace
Springfield, Mass.
B. Altman & Co...New York City
G. Fox & Co...Hartford
Dayton's Minneapolis
Minneapolis
Hochschild, Kohn & Co...Baltimore
Gimbel Brothers...Philadelphia



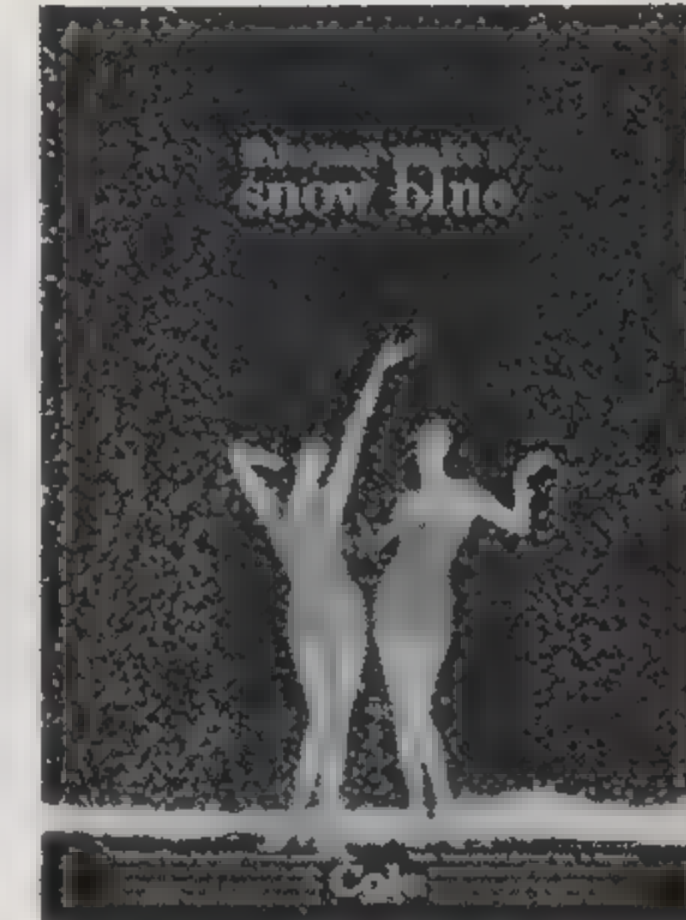
#35-Peter Pan. Page 24



#36-Everfast. Page 63



#37-Everfast. Page 62



#38-Florence (Helenca)-Alamac.
Page 56



#40-Swiss Challis Page 66



#34-"Fantasia". Page 35

Dress by Alison
530 Seventh Avenue
New York, N. Y.
Write for free
booklet with a
list of the stores
nearest you.

Stix, Baer & Fuller...St. Louis
Ruth McCulloch...Evanston
Jewett, Inc...Rochester
W. P. Herbert...Troy
Kaiser's...Evansville
Samuel Spiegel...Roanoke
J. L. Hudson...Detroit
C. A. Rowell...Philadelphia
Hixons...Milwaukee
Bird-Speakman...Wilmington
Maison Annette...Baltimore
Burger-Phillips...Birmingham
Ulian's...Worcester
Raleigh's...Minneapolis
Al Levy...Montgomery
Jones...Williamsport
Keveral...Tampa
Harzfelds...Kansas City, Mo.
Lou Johnson...Tacoma
Meier & Frank...Portland, Ore.
Fred M. Nye...Ogden
Mabel Danahy...Buffalo
Weiss & Goldring
Alexandria, La.
Julian Gold...San Antonio
Stackpole-Moore & Tryon
Hartford

PECK & PECK
Fifth Avenue, New York City
Madison Avenue, New York City
Ardmore
Atlanta
Bala Cynwyd
Baltimore
Belmont
Boston
Buffalo
Cincinnati
Chicago
Clayton
Cleveland
Detroit
East Orange
Evanston
Falls Church
Fort Lauderdale
Framingham
Garden City
Greenwich
Grosse Pointe
Hartford
Indianapolis
Jenkintown
cont. next column

PECK & PECK
Kansas City
Manhasset
Milwaukee
Minneapolis
Northampton
Oak Park
Old Orchard
Palm Beach
Peabody
Philadelphia
Poughkeepsie
Providence
St. Louis
St. Paul
Scarsdale
Shaker Heights
Southdale
Stamford
Washington, D. C.
Wellesley
West Hartford
Westport
Winchester

I. Magnin...Wilshire
I. Magnin...Beverly Hills
I. Magnin...Pasadena
I. Magnin...San Francisco
Julius Garfinckel
Washington, D. C.
Rich's...Atlanta
Jordan Marsh...Miami
Liberty House...Honolulu
Marshall Field...Chicago
D. H. Holmes...New Orleans
Hutzler Bros...Baltimore
Harzfeld's...Kansas City Mo.
Scruggs-Vandervoort-Barney
St. Louis
De Pinna...New York City
H. and S. Pogue...Cincinnati
John Wanamaker...Philadelphia
Neiman-Marcus...Dallas
Neiman-Marcus...St. Petersburg
Frost Bros...San Antonio
Best Apparel...Seattle
Spokane Dry Goods...Spokane
J. L. Hudson...Detroit
Jordan Marsh...Boston
Marston's...San Diego
Kilpatrick's...Omaha

Halle Bros...Cleveland
The F. & R. Lazarus & Co.
Columbus
The M. O'Neil Co...Akron
Wool Shop...Osterville
Fireside Cottage...Sea Island
Holt, Renfrew & Co...All stores
Charles Sumner...Boston
Pecks...Charleston
Accessories by Kost...Evansville
Tweed & Tartan...Louisville
Sportswear Center...Houston
White & Kirk...Amarillo
Frank Bros...San Antonio
Margaret Rice...Grosse Pointe
Harold...Minneapolis
Lillian O'Grady...Summit
Joseph Horne Co...Pittsburgh
Linen Shop...Sewickley
MacNeil & Moore...Milwaukee
John Baldwin...St. Petersburg
L. L. Berger...Buffalo
J. P. Allen...Atlanta
Stewart & Co...Baltimore
The Gidding Co...Cincinnati

the fashion is the fabric...



port premiere

New and rare, Lace Amour. Page 165 tells more about it, where to buy it.



LLOYD Weill

Peter Pan
Everglaze Minicare
FABRIC

CAPEZIO SHOES SLIGHTLY HIGHER IN THE WEST

"Rows of Roses" for this print of Everglaze® Minicare® Peter Pan cotton. The dress gathers pleats to a tiny waist...the neckline sparkles with tiny matched brilliants. Rosebud pink or bluette. Sizes 8 to 18. About \$40. *At Best & Co., New York/I. Magnin, California & Seattle/The Gidding Co., Cincinnati/Neiman-Marcus, Dallas/Jordan Marsh, Miami/Julius Garfinckel, Washington, D.C.* For store nearest you, write Lloyd Weill Co., 498 Seventh Ave., N. Y. 18.



DAVID CRYSTAL'S

**follow-the-sun
fashions**

S. EDWARDS' silk screened

scarf print in orange, blue or green.

A DAVID CRYSTAL

in sizes 8 to 16. 39.95.

All nine dresses

at all nine stores.

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET



BALMAHA Imported Egyptian cotton checks
in navy, red, pink, blue or toast

A DAVID CRYSTAL

in sizes 8 to 16. 29.95.

All nine dresses
at all nine stores.

Neiman-Marcus

DALLAS & HOUSTON



WILLIAM EWART & SONS, LTD.

**"Ros Comain" Irish linen,
embroidered with Beauvais violets.
White, sky blue or pink.**

A DAVID CRYSTAL

in sizes 10 to 20. 39.95.

All nine dresses at all nine stores.

THE J. L. HUDSON CO.
DETROIT



WILLIAM EWART & SONS, LTD.

Irish linen tweed

In black, brown or royal.

A DAVID CRYSTAL

In sizes 8 to 18. 49.95.

All nine dresses at all nine stores.

I. MAGNIN & CO.
CALIF. & SEATTLE



CARUAR dotted silk shantung
in navy, red, toast,
green or blue.

A DAVID CRYSTAL

in sizes 8 to 18. 29.95.

All nine dresses
at all nine stores.

MONTALDO'S
ALL STORES



PHILIP WICK CO.'s

**Arnel triacetate drip-dry knit
in toast, red or blue.**

A DAVID CRYSTAL

in sizes 8 to 18. 25.00*

All nine dresses at all nine stores

Burdine's
MIAMI BEACH, MIAMI,
WEST PALM BEACH, FORT LAUDERDALE

*Slightly higher on the West Coast



ROSEWOOD FABRICS'

**Arnel drip-dry triacetate-and-cotton print,
color-cued to its own Orlon bolero;
beige, mint or blue.**

A DAVID CRYSTAL

in sizes 10 to 18. 29.95.

All nine dresses at all nine stores

JULIUS GARFINCKEL & CO.

WASHINGTON, D. C.



EARL-LOOM's acetate-rayon-silk Glen plaid
in black, brown or navy.

A DAVID CRYSTAL

in sizes 8 to 18. 45.00*

All nine dresses

at all nine stores

Bramson
CHICAGO

*Slightly higher on the West Coast



MOYGASHEL's Irish linen Tattersall
in beige, checked with navy, toast or green.

A DAVID CRYSTAL

In sizes 10 to 20. 39.95.

All nine dresses at all nine stores

The Halle Bros. Co.
CLEVELAND



Elegant understatement, designed by Lucel: the simple sheath in rich Linaria,[®] plus the luxury of a cashmere cardigan. The master touch: hand-fuls of exquisite embroidery on each ♥ At fine stores, or write Alison, 530 Seventh Avenue, New York 18, New York.

Alison
wonderland

HAITI:

pleasures and places

BY KATE SIMON

It is possible to greet a new Haitian acquaintance with an off-hand "How are you?" and have him reply, "Madame, I will soon kill myself! My wife is so jealous she makes me crazy. When she can't find some book, she says I gave it to another woman. Why would I give another woman a book for heaven's sake? I give good presents. When I go out for an hour she says I've been with another woman. When I come near her, to be with her, she says she can't bear my smell, that I'm ugly. Madame, you can see that I'm a good-looking man, and I'm clean."

There is a good chance that the wife's suspicions are justified. Where there is this kind of smoke in Haiti, there is apt to be not only fire, but fires. Multiple households are so commonplace in Haiti that the system is dignified by a name: *placage*. Haitian women rarely mention it. One wife is married in church; other families are accrued more informally but supported fairly reliably and kept tactfully from each other.

As if to balance the unconfined emotions, other aspects of life are maintained with great respectability. Politeness shades into courtliness, middle-class ladies are hatted, and it is considered rude to ride a public station-wagon bus without a *bonjour* on entering, an *au 'voir* on leaving.

These contrasts and balances come close to each other on the dance floors of the gambling Casino, of the more elegant hotels, and of one elite night club (a huge thatched hut with a Creole name).

Exquisite women, distillates of the beauties of many bloods, walk to the dance floor like cool goddesses in Paris clothes, and then, with faces, shoulders, and arms impassive, permit the rest of their bodies to move sinuously through a civilized extract of wilder dancing. The hips that turn and twist seem unrelated to the

quiet hands which may tomorrow write a set of frail nineteenth-century verses.

Not knowing what the other half is doing is a common state of the Haitian mind. Haiti is the only Negro republic in the New World, having bloodily ripped its independence from France, yet its thinking is often upper-class French. One standard, for instance, of social superiority is whether one speaks the French of Tours or that of a Montreal nuns' school.

Haiti's pride as the inheritor of a strong, princely African tradition transforms itself oddly in the search for a wife with a lighter skin. (This is true largely among the mixed elite; it is hardly a thing of concern or opportunity among the peasants who make up over ninety per cent of the population.)

The Haitian intellectual has only in recent years begun to acknowledge the indigenous art of his country. Slowly he admits that his native literature exists in Creole as well as in French. His son speaks Creole with playmates and nurse, but is chided for speaking it in public except as a means of communicating with country people. Then it is babbled with release and joy; more often than admitted, it is the mother tongue.

Creole has the echoes of French and yet slips away from it at sudden odd moments, becoming Indian, Spanish, English; an attractive slow drawl makes of *mais oui* a languid breeze: *me-e-e-h we-e-e-h*. Many of the Haitian elite, particularly the women, though devout, and relying in illness on well-trained physicians, also seek out powerful voodoo *houngans* for help; a fact tacitly understood.

Port-au-Prince is, of course, the prime tourist haven, with splendid hotels, good shops for French importations, a florid Iron Market in late Victorian style, an art centre blazing with primitives, and a casino by the sea.

Rides into the hills, as well as other attractions, are usually arranged for you, and occasionally pressed on you, by the hotel or tourist agencies. What you may want to do on your own is go to the open-air theatre for the enchanting folk dancing—Dahomey abandon in French gavotte formations—or listen to the famous drummer Ti-Roro play out an elaborate love story pulling all the stops from timidity to bawd.

The Episcopal Cathedral

murals are the work of Haitian primitive painters. In their naïveté and purity of vision—as if no European church art existed—these murals leap back to the morning of church decoration: didactic, intimate, movingly innocent.

Walk, some time, through the back streets of Port-au-Prince. You may be appalled by the poverty, but beguiled by the pastel, white-frosted houses that rest crookedly and lightly on skinny pillars. At restaurants the subtle French and spicy island tastes blend happily in such dishes as flaming lobster, creole chicken, and *riz djon djon*. Once or twice, disregard the importunate taxis and take the *camionette* which makes the lovely ride from Port-au-Prince to Pétionville infinitely cheaper and more companionable.

Cockfights, repetitious forms of minor cruelty, are nevertheless worth going to in Port-au-Prince, to see the awed, serious boys from the country who have invested all their meagre money, time, and hope in the one cock cosseted for great triumph in the city. They stroke them, whisper to them, and stare at them with the fixed eyes of anxious lovers.

Although a voodoo ceremony may very likely be faked, a carelessly manufactured facsimile of the real thing, they are often led by a few extraordinary people with the sure, vigorous faces of leaders. There is some remarkable dancing, music with strong African strains, Africanized hymns of old Norman origin, and incredible drumming. Lovely designs are worked in corn meal on the dirt floor to determine which voodoo god will dominate the ceremony.

You will hear strange words, see incomprehensible acts, and, possibly, the transport of some one invaded by a god. Even though the ceremony starts as a show, some participant, impelled by the drum rhythms, the raw rum, her own susceptibility—and possibly malnutrition—will succumb, and be carried off shuddering, weeping, or shouting, as she happens to be moved by her moving spirit.

About forty minutes by air from Port-au-Prince, by small efficient planes manned by the Haitian Air Corps—is Cap Haïtien. It has recently had some of its face lifted, but it still is a city of flowering scars. Demolished in wars, earthquaked, hurricaned, burned and, each time, partially rebuilt, it salvaged from its dis-

(Continued on page 74)



Alison wonderland

A fantasy in Fantasia* ... our miraculous new rayon-acetate fabric that resists creasing, packs beautifully...enhances your leisure life. A zip fly-front sheath, or a bolero costume, with bar relief ribbon and finely appliquéd kitten heads whimsically nibbling roses. Designed by Lucel ♥ At fine stores or write Alison, 530 Seventh Avenue, New York 18.

Champagne bubbles aburst all over Maxwell's pure white silk in shades of peacock, moss & mauve or gold, persimmon & pink. Sizes 5-15. \$65. For fine store near you see page 22.



MAM'ELLE

by Betty Carol

FRESHEST COTTONS GOING - AVONDALE

Serbin

SHADOW PLAID SHIRTER

In Avondale Perma-Pressed cotton that
shuns wrinkles, washes with ease, needs little
or no ironing to be on the go again. Applied
bulky sweater. Blue or orange; sizes 8 to 20.

\$25 (slightly higher on the West Coast)



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Guaranteed 100% selected American cotton

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Bullock's; Burdine's; Carson, Pirie Scott & Co.; Filene's; Franklin Simon; Frost Bros.; A. Harris & Co.; The Higbee Company; Joseph Horne Company; The J. L. Hudson Co.; Hutzler's; Marston's; Miller & Rhoads; New Willimas; Pogue's; Roos/Atkins; Vandervoorts; Vandevors; John Wanamaker; Woodward & Lothrop

CYANAMID



Ria Herlinger's leisure-loving fabrics

SAKS FIFTH AVENUE *Loves* **Creslan**[®]
ACRYLIC FIBER

Boucle tweed sheath skirt in 50%
Creslan acrylic fiber, 50% wool.
Blue Glacé. About \$25. Sizes 8-18.



..... shed their wrinkles in the caress of a breeze

Breeze-light suit co-ordinated with plaid travel coat in Polar Grey. Coat, 50% Creslan acrylic fiber, 50% wool, about \$98.95. Suit, 40% Creslan acrylic fiber, 40% wool, 20% silk, about \$85. Sizes 8-16.

SAKS FIFTH AVENUE *Loves* **Creslan®**
ACRYLIC FIBER

Cyanamid makes the Creslan Acrylic Fiber; selected firms do the rest. American Cyanamid Co., N. Y.
Photographed at Montego Bay, Jamaica, B.W.I.



..... go out in a sea-scape of frosted colors

A whirl of a bias-cut plaid in an easy-fitting skirt. 52% Creslan acrylic fiber, 48% wool. Rum Frappé. About \$35. Sizes 8-16.

SAKS FIFTH AVENUE *loves* **Creslan**
ACRYLIC FIBER

CELANESE



..... feel light and cool in crisp textures

Spectacular spectator dress, sheath-slim in 40% Creslan acrylic fiber, 40% wool, 20% silk.
Cherry Sherbet, Ice Blue. About \$65. Sizes 8-18.

SAKS FIFTH AVENUE *loves* **Creslan**[®]
ACRYLIC FIBER



..... keep their shapely shape from dawn to dusk

Feather-weight striped sheath dress, neatly tailored.
35% Creslan acrylic fiber, 45% wool, 10% silk.
Cherry Sherbet and Ice Blue. About \$55. Sizes 10-20.

SAKS FIFTH AVENUE *loves* **Creslan**
ACRYLIC FIBER

Hat by Dior

CYANAMID



the luxury touch in the world's most care-free fabrics.

(left) Cherry Sherbet, miniature check suit. 40% [™]
Creslan acrylic fiber, 40% wool, 20% silk. (right)
Frosted Mint, random-weave tweed suit. 50% Creslan
acrylic fiber, 50% wool. Each about \$89.95. Sizes 8-16.

SAKS FIFTH AVENUE *Loves* **Creslan**
ACRYLIC FIBER



An idyllic vista of towering palms. Your own championship 18-hole golf course. Your own patio looks out upon velvety green fairways just a chip shot away. Dock your boat at Royal Palm's own Yacht Club or your own seawall... just a few minutes' cruise to the blue Atlantic. Such is your setting, bordering the beautifully landscaped grounds of the famed Boca Raton Hotel and Club, the golf fairways and picturesque waterways.

*Relaxed
elegance
is part of
the home
you'll build
in*

Boca Raton, Florida

Natural and man-made barriers prevent encroachment upon your happiness. Nothing will spoil Royal Palm's tropical vistas... not even utility poles or wires overhead, for all utilities will be placed underground. Royal Palm is a community dedicated to a gracious way of life for compatible people of taste, culture and character. Lots are priced from \$11,000 to \$38,500. *May we send you our illustrated brochure.*

ROYAL PALM YACHT


RESIDENTIAL



& COUNTRY CLUB

COMMUNITY

DEVELOPED BY ARVIDA REALTY CO., *Ac* A SUBSIDIARY OF ARVIDA CORPORATION, P. O. BOX 1246, BOCA RATON, FLA.



SUCCESSFUL in her own right, she is an interior decorator. Her commissions take her all over the Northern Hemisphere. Here, on a buying trip, she examines native fabrics in the brilliant Jamaican sunshine. Her knowing eye recognizes quality and craftsmanship . . . appreciates beauty and design. That's why she chose the Beechcraft Travel Air for her own plane. She knows it's engineered to carry her swiftly, safely, reliably. But more than that, its custom interior unerringly speaks for her . . . in beauty, quality, luxury. If personalized elegance reflects your taste, the Beechcraft is for you.

Accustomed to the finest . . . you'll find it in BEECHCRAFT

Blue and white broken-stripe cotton dress by SYDNEY WRAGGE. With his great flair, impeccable taste and masterful tailoring, he softens the shirtwaist and calls it "Trader Vic." Airplane by Beech Aircraft Corporation, Wichita. Custom interiors.

VOGUE *plus in 1960*

beginning with VOGUE's January issues and continuing all year—seven new series of features to look for (and forward to) in your 1960 VOGUES. The plan is this: to add to our regular coverage in fashion, beauty, and ideas; to bring you the following seven extras, recurring often enough to make them a part of VOGUE by the year's end.

american fashion naturals

... a series of reports, in every issue, on the clothes that American women live in, look right and completely natural in; the look (and the prices) that make the American fashion market the wonder of the fashion world.

"the best of the best"

... excerpts from the best contemporary books—enough to give you a taste of why VOGUE calls them "the best."

great beauties—how they stay that way

... a series of the most attractive women in the world—American and European—who have remained attractive through a certain number of years. None of them is very young; all of them have ageless looks, are worth reading about, knowing about.

simplified menus from great hostesses

... ideas, combinations, and originations in food, from hostesses across the country and around the world. Food ideas to start some memorable entertaining for you; food ideas with today's approach—simplified and simply delicious.

private collections of great art

... the surge of interest in painting is something of a phenomenon that becomes more phenomenal every year. This year, VOGUE will increase its reportage on the great private collections—will report collections used as a part of a scheme for living, collections important enough to be housed in private galleries.

fashion personalities

... continuing and extending a series begun by VOGUE in early 1958. It defines what makes a fashion personality—using by example, a fashionable woman's own favourite way with clothes.

"we like the way they look"

... a series of men, in various cities across the country who look distinguished because they are distinguished.

Dorene

Costumes on the opposite page are to be found at the following fine stores:

Abilene, Texas.....ERNEST GRISSON
Akron, Ohio.....BIRNBAUM'S
Albany, New York.....PEARL INGHAM
Allentown, Pennsylvania.....CARLBY'S
Amarillo, Texas.....COLBERT'S
Anderson, South Carolina.....VOGUE SHOP
Andover-Lowell, Mass.....MICHAEL JAY'S SHOP
Atlantic City, New Jersey.....HOMBERGER'S
Austin, Texas.....MARIE ANTOINETTE
Bakersfield, California.....BROCK'S WESTCHESTER
Belmont, Massachusetts.....TOWN & COUNTRY
Bethesda, Maryland.....CLAIRE DRATCH
Billings, Montana.....MILDRED HAZEL
Birmingham, Alabama.....BLACH'S
Borger, Texas.....CARTWRIGHTS
Boston, Massachusetts.....MORTON'S
Bradford, Pennsylvania.....THE JOHNSTON STORE
Braddock, Pennsylvania.....J. M. BALTER CO.
Bridgeport, Connecticut.....LEE SHOP
Brookline, Massachusetts.....EDET'S
Buffalo, New York.....JOSEPH'S
Bryan, Texas.....LESTER'S SMART SHOP
Charleroi, Pa.....MILLER'S FASHION APPAREL
Charleston, South Carolina.....ROSALIE MEYER
Cedar Rapids, Iowa.....MARGARET MORSE
Clayton, Missouri.....WOLFF'S APPAREL CO.
Clarksburg, West Virginia.....BROIDA'S
Cohoes, New York.....I. SIEGAL SON INC.
Columbia, South Carolina.....LISBETH WOLFE
Columbus, Ohio.....MILGRIM'S
Corpus Christi, Texas.....JULIAN GOLD
Cumberland, Maryland.....PESKIN'S
Dallas, Texas.....COLBERT'S
Des Moines, Iowa.....NORMAN CASSIDAY
Dothan, Alabama.....VAN RITCH'S
Easton, Pennsylvania.....MARGARET MORSE
Edina, Minnesota.....JACKSON GRAVES
Elizabeth, New Jersey.....FISHMAN'S
Enid, Oklahoma.....LAMBERT'S
Erie, Pennsylvania.....LONDON'S
Eugene, Oregon.....KAUFMAN BROS.
Evansville, Indiana.....KAISER'S
Fall River, Massachusetts.....LENOR'S
Florence, Alabama.....SHIRLEY'S
Forest Hills, New York.....CATHY RAND
Fox Pointe, Wisconsin.....TOWN & COUNTRY WEAR
Fresno, California.....BERKELEY'S
Garden City, New York.....BETTY WALES
Gary, Indiana.....HUDSON'S
Grand Rapids, Michigan.....ALICE JANE DOWS
Greensboro, North Carolina.....BROWNHILL'S
Hagerstown, Maryland.....MARTIN'S
Hammond, Indiana.....DAVID'S (NAGDEMAN'S)
Hartford, Connecticut.....KATHRYN NAGEL
Harrisburg, Pennsylvania.....JEANETTE SHOPS
High Point, North Carolina.....COLLIE ELLIS
Houston, Texas.....CRAIG'S
Huntington, West Virginia.....THE PRINCESS SHOP
Indianola, Mississippi.....HYTKEN'S
Jackson, Mississippi.....FRANCES PEPPER
Joliet, Illinois.....AL BASKIN
Klamath Falls, Oregon.....LA POINTE'S
La Jolla, California.....HAFTER'S
Lake Charles, Louisiana.....RIFF'S
Little Rock, Ark.....MRS. JACK FINE STYLE SHOP
Long Beach, California.....SCHICK'S
Long Beach, New York.....RITA'S
Louisville, Kentucky.....BYCK'S
Longview, Texas.....MARTIN'S
Lubbock, Texas.....MARGARET'S
Macon, Georgia.....STEPHEN'S
Madison, Wisconsin.....WOLDENBERG'S
Mayfield, Kentucky.....CLEMMIE JORDAN
Memphis, Tennessee.....BERLIANT INC.
Michigan City, Indiana.....OHMING'S
Michigan City, Indiana.....ESTHER KIRK
Michigan City, Indiana.....EDITH PARRISH
Milwaukee, Wisconsin.....FRITZEL'S
Midland, Texas.....JULIAN GOLD
Minneapolis, Minnesota.....JACKSON GRAVES
Mobile, Alabama.....RAPHAEL'S
Monroe, Louisiana.....BELLA SCHERECK DAVIDSON
Newark, New Jersey.....JELOF'S
New Brunswick, New Jersey.....BON TON APPAREL
Niagara Falls, New York.....WELLESLEY'S
Norfolk, Virginia.....MILADY SHOP
North Hollywood, California.....JANE DAVIS
Norwich, New York.....CAROL ANN
Oklahoma City, Oklahoma.....PEYTON MARCUS
Omaha, Nebraska.....HAAS'S AQUILA
Pacific Palisades, California.....NADYNE
Passaic, New Jersey.....MOLLIE RAMER FASHIONS
Peoria, Illinois.....LYNNE'S
Philadelphia, Pa.....PARAMOUNT GARMENT SHOP
Pikesville, Maryland.....MONROE BAYER LTD.
Pittsfield, Massachusetts.....ELISE FARAR
Providence, Rhode Island.....TOPAL CARLSON
Raleigh, North Carolina.....ADLER'S
Reading, Pennsylvania.....JEANETTE SHOPS
Rochester, Minnesota.....JULIUS ESTESS
Rochester, New York.....SUBURBAN FASHIONS
Rock Island, Illinois.....ANN POTTER INC.
Salem, Massachusetts.....ROYAL OF SALEM
Salt Lake City, Utah.....MAYKOFF'S
San Antonio, Texas.....JULIAN GOLD
San Angelo, Texas.....THE MAURICE SHOP
San Diego, California.....HAFTER'S
Schenectady, New York.....THE IMPERIAL
Shreveport, La.....ROBERT MARCUS c/o M. LEVY CO.
Silver Springs, Maryland.....MARTIN'S
So. Ft. Mitchell, Kentucky.....EDITH THOMAS
Springfield, Massachusetts.....FREDDY'S
Stamford, Connecticut.....DONNA HENRY
Steubenville, Ohio.....HAL LEWIS
St. Joseph, Missouri.....EINBENDER'S
St. Louis, Missouri.....CUNNINGHAM'S
St. Paul, Minnesota.....JACKSON GRAVES
Streator, Illinois.....OPDYCKE'S
Swampscott, Massachusetts.....DESIGNER SHOP
Tampa, Florida.....VIOLA TODD
Toledo, Ohio.....MARK KLAUS
Toronto, Canada.....MARY KOROLNEK IMPORTS
Trenton, New Jersey.....NAN GLASER
Troy, New York.....W. P. HERBERT
Tulsa, Oklahoma.....FIELD'S INC.
Tyler, Texas.....LEON'S
Utica, New York.....SISTERS SHOP
Van Nuys, California.....LE VINES
Waco, Texas.....OLGA'S
Washington, D. C.....ERLEBACHER'S
Washington, Pennsylvania.....HAL LEWIS
Waukegan, Illinois.....HEIN CO.
Wellesley, Massachusetts.....FREDLEY'S
West Hartford, Conn.....TOWN & COUNTRY CLOTHES
Wheeling, West Virginia.....HAL LEWIS
White Plains, New York.....L. A. SCHULMAN
Wilkes Barre, Pennsylvania.....BLUM BROS.
Wilmington, Delaware.....SPEAKMAN
Williamsport, Pennsylvania.....LYNN HAYES
Worcester, Massachusetts.....JULIAN'S
York, Pennsylvania.....FABRIC SHOP
Zanesville, Ohio.....WEBER'S



Dorene



THE COMPLETE LOOK: FASHION SUCCESS AFTER SIX.

Here, Dorene's silk linen sheath dresses, marvellously matched with imported cashmere cardigans.

LEFT:

Sleeveless silk linen sheath, trimmed with satin bows. The costume-making cashmere cardigan, satin bow treated. In cherry red, azure blue or palomino.

Sizes 8-18, about \$110.

RIGHT:

Costume dazzled with crystal beading, ribbon embroidery.

Success-dress: scalloped neckline. Success-sweater:

lined in chiffon. In maize, twilight pink, white or azure blue.

Sizes 8-20, about \$125.

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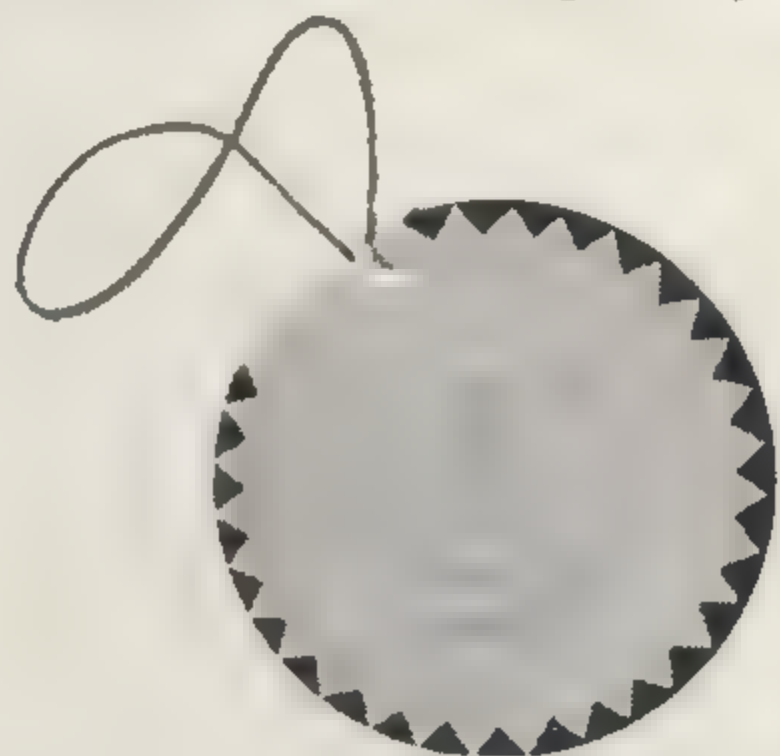
Understandably, you have never seen this hang tag before. Till now, it didn't exist. It was created by Cranston for two reasons: To identify the important fashions of the season. To signify the most advanced finished fabrics in the world. Obviously, you'll not find it everywhere. Definitely, you will find it well worth seeking.





THE DRESS: Cotton Satin designed for CABANA by / **THE FABRIC:** designed by Wm. Anderson Fabrics—printed and finished in Cransheen® by CRANSTON


Pembroke Squires



ABOUT TWENTY-THREE DOLLARS AT BEST & CO., NEW YORK AND BRANCHES



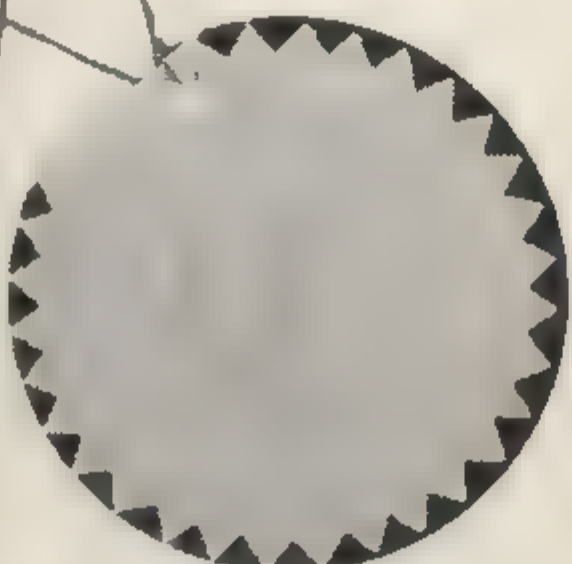
THE DRESS: Cotton Satin designed for MR. GEE by **THE FABRIC:** designed by ABC Fabrics – printed and finished in Cransheen® by CRANSTON

Melba Hobson. 

ABOUT NINETEEN DOLLARS AT MISS BERGDORF, BERGDORF-GOODMAN



THE DRESS: Cotton Oxford designed for NELLY DE GRAB by / THE FABRIC: designed by Springs Mills—printed and finished in Dri-Smooth® by CRANSTON

Nelly de Grab. 

ABOUT TWENTY-THREE DOLLARS AT MISS BERGDORF, BERGDORF-GOODMAN CRANSTON, PRINTERS AND FINISHERS OF BETTER FABRICS. NEW YORK OFFICE: 261 MADISON AVE., N. Y. 16



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Three good soups

Ludwig van Beethoven once declared that "only the pure in heart can make a good soup." Here, three recipes so explicit that even the incorrigibly black-hearted among us might master them with dash. Two of the recipes were given to Vogue by Dione Lucas, author of *The Cordon Bleu Cook Book*; one by Mrs. Norbert McKenna, a superb cook and able New York hostess. Quite aside from their obvious rôles at dinner, the onion soup and the bortsch might be, with salad and hot bread, main ideas for lunch-with-the-family any day this winter; the chilled water-cress purée is a delicious way to start a Sunday brunch.

From Dione Lucas

VEGETABLE BORTSCH

1 part cabbage
1 part this mixture: tomato, onion, carrot, parsnips, celery, beets.
2 tablespoons tomato paste
4 cloves of garlic
Salt, black pepper, sugar

Shred all the vegetables except the tomato. Just cover with light stock. Add salt, black pepper, 4 crushed cloves of garlic, and simmer until the vegetables are half cooked. Add the shredded cabbage and cook a bit more. Add the skinned, sliced tomatoes and 2 tablespoons of tomato paste. Add sugar, salt, and pepper. Simmer gently for three-quarters of an hour. Before removing from the fire, take one large raw beet, blanch in cold water, and strain the liquid into the bortsch for colouring. Serve with sour cream if desired. Serves four.

ONION SOUP

4 tablespoons fat
2 tablespoons vegetable oil
6 medium-sized onions, finely sliced
Salt and pepper
½ teaspoon French mustard
1 teaspoon flour
1 cup clear champagne, or
½ cup dry white wine
2½ cups stock or water
4 tablespoons grated American cheese
4 tablespoons grated Parmesan cheese
6 slices French bread

Melt fat with the oil in a casserole. Add the onions, salt, pepper, and mustard. Brown slowly to a very dark brown over a low fire for approximately 30 minutes, then add the flour and stir until smooth. Continue stirring while you add the wine and stock or water, until you bring it slowly to a boil. Draw aside and leave it to simmer for 25 minutes. Pour into an earthenware casserole or soup bowl. Sprinkle the top with grated American cheese and brown quickly under broiler. Sprinkle slices of French bread with a little oil and Parmesan cheese; brown separately in oven and serve. Serves four.

From Mrs. Norbert McKenna

PURÉE CRESSONNIÈRE

2 medium potatoes
1 medium onion
1 large leek
2 bunches of water cress
2½ cups of water
Chicken broth
Salt, pepper, nutmeg
2 tablespoons butter
1 tablespoon flour
3 yolks of egg
¾ cup cream
Little sprigs of water-cress garnish

Peel and wash the potatoes and the leek. Slice the potato and

the white part only of the leek. Place them in a saucepan. Add the sliced onion, and the salt and water. Boil them, covered, for about twenty-five minutes or until the vegetables are very soft. Meanwhile, wash the water cress and remove all the tough stems, leaving only the tender ones, leaves, and sprigs. Save enough of the latter to garnish the soup. Blanch the water cress in salted boiling water for about five minutes. Purée the vegetables and cress and their liquids through a fine strainer or in a blender. Return to a saucepan, and add enough chicken broth or light bouillon to make 1½ quarts. Season with salt, pepper, and a dash of nutmeg. Bring the soup to a boil. Cream together the butter and flour, and blend it little by little into the soup. Stir until smooth. This prevents the soup from separating. Beat the yolks of egg into the cream, and stir it into the soup off the fire. Heat but *do not allow it to boil*. Keep hot in a double-boiler. Serve garnished with the reserved water cress. Serves eight.

This soup is also excellent cold. Do not reheat the soup after adding eggs and cream. Chill thoroughly before serving.



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Right, screen-printed Helanca® knit, its shoulders provocatively covered. \$25.95. Also available in pink, black. Both suits, 10-18; both with Cole's Power Profile, shapeliest bra a-float.

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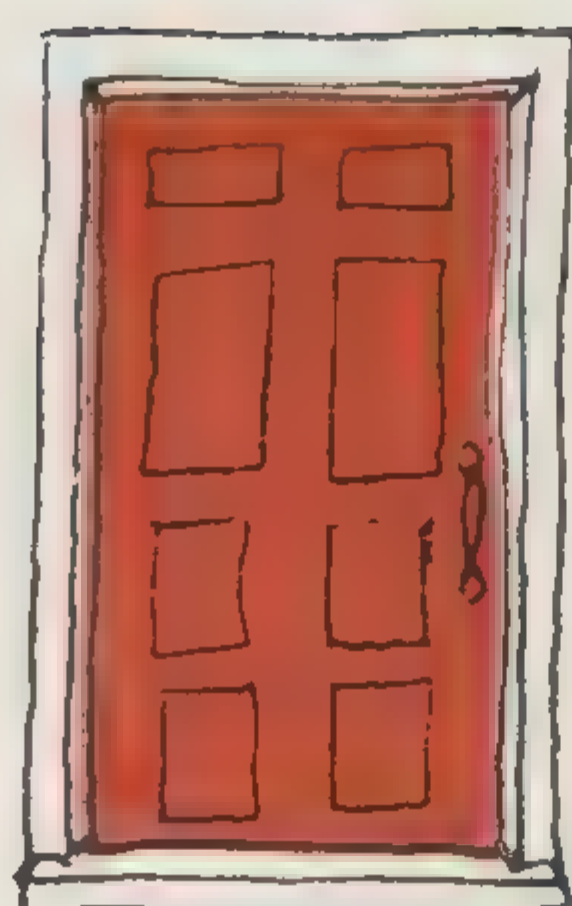
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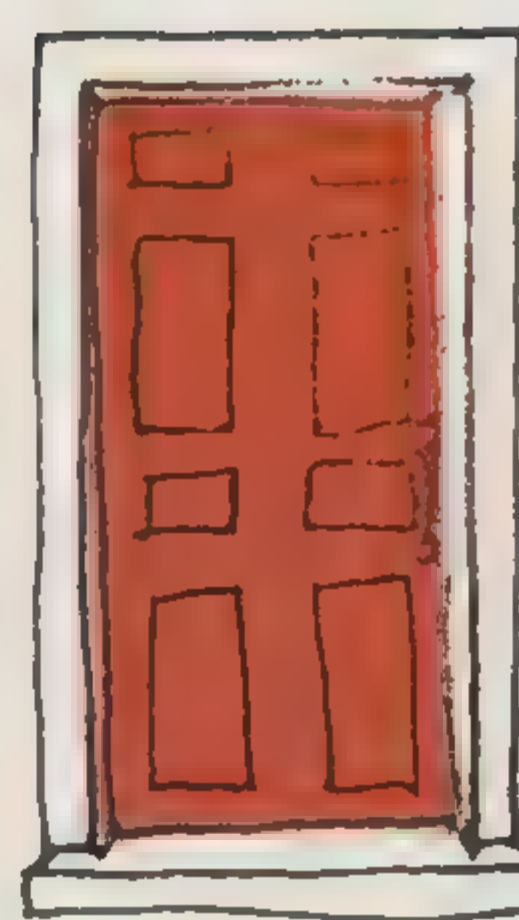
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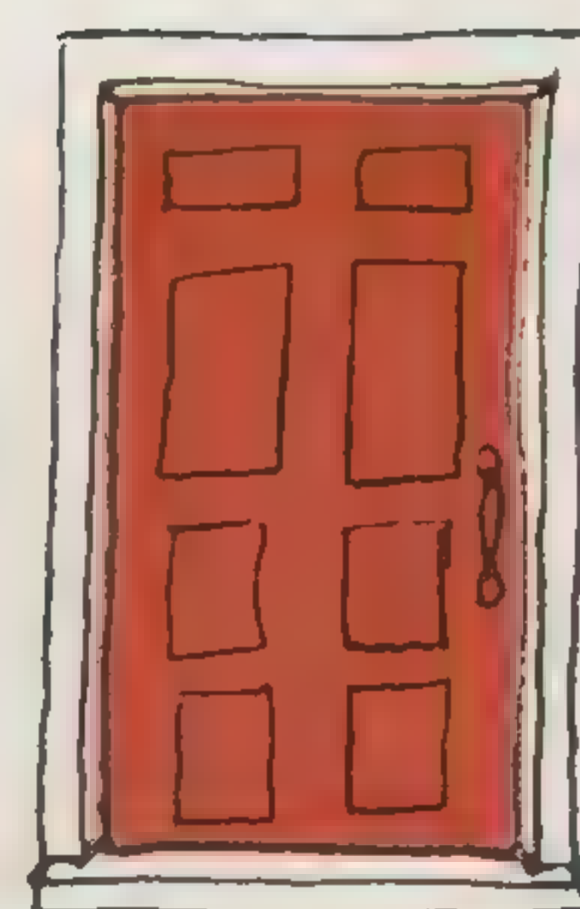
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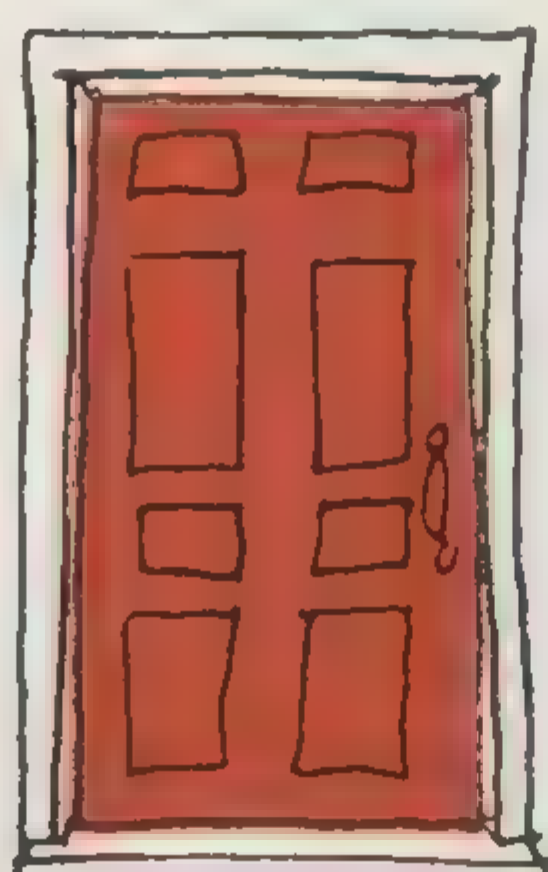
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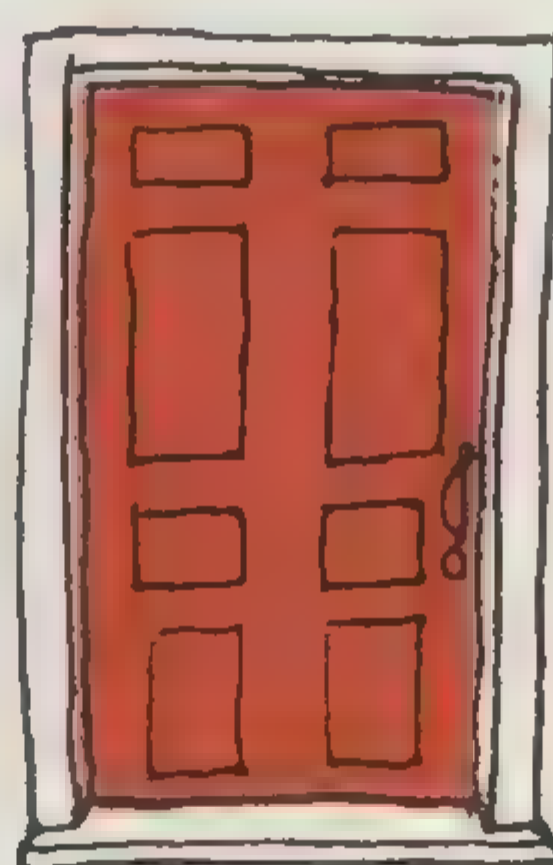
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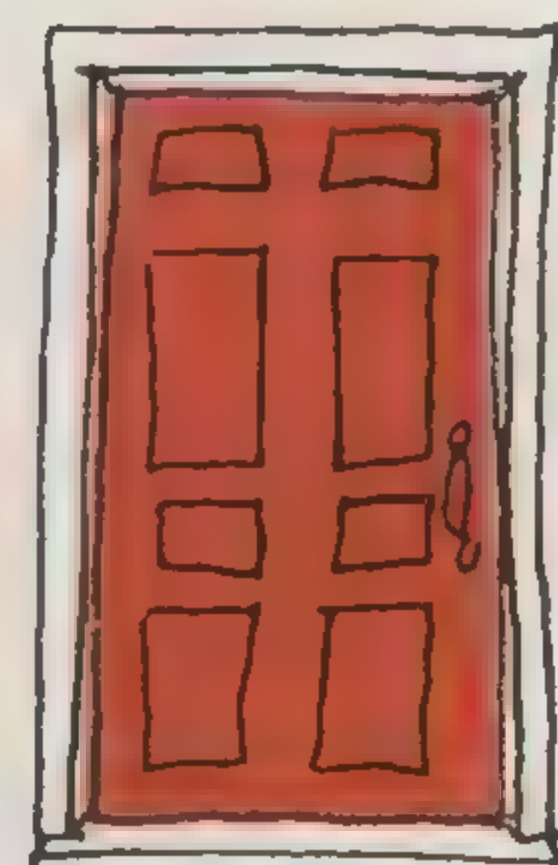
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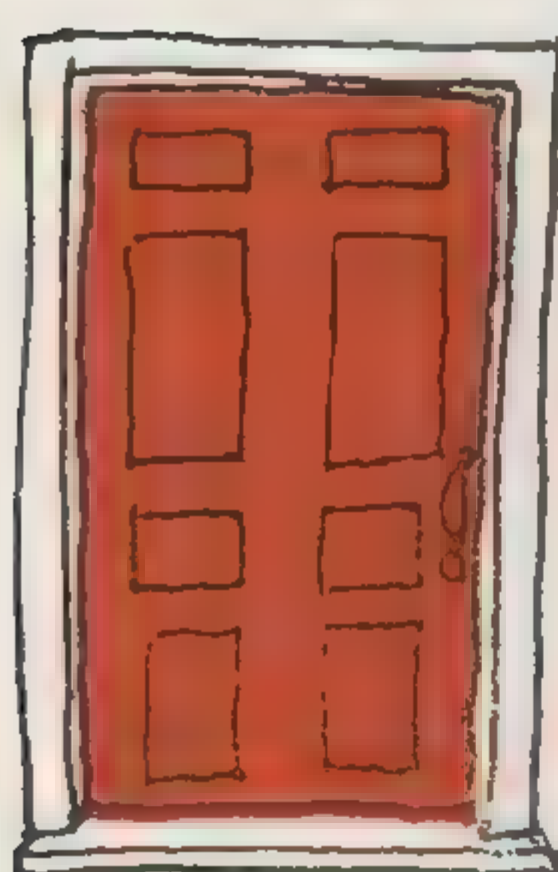
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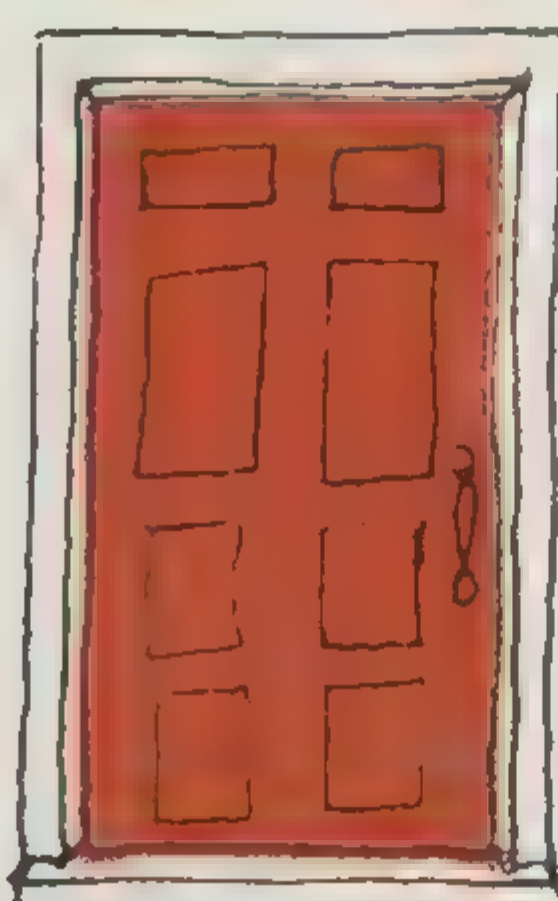
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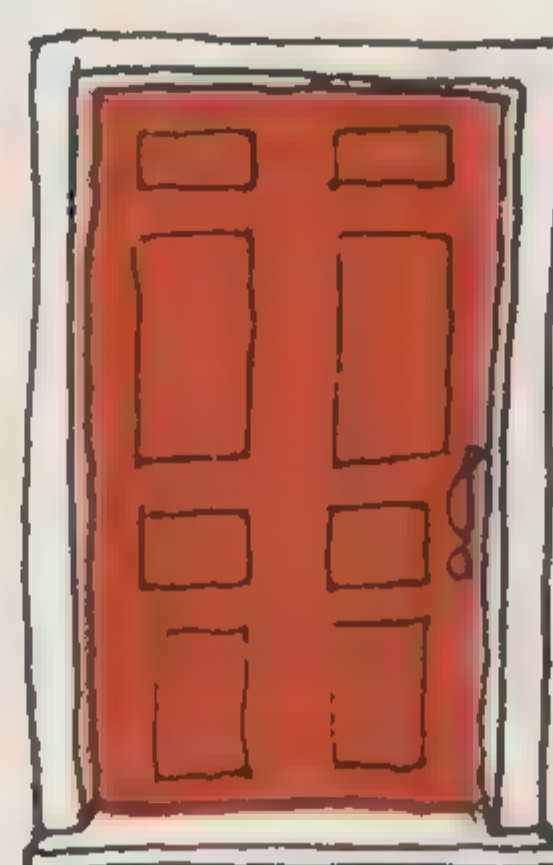
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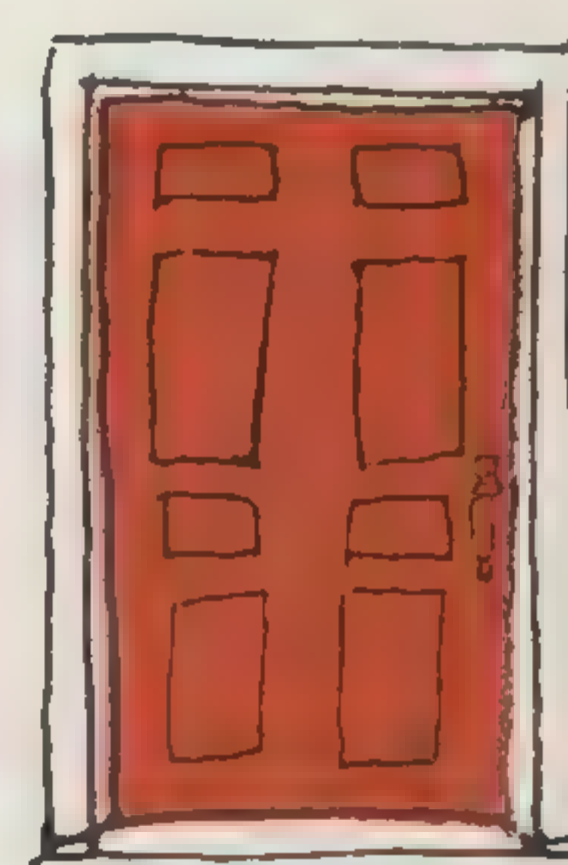
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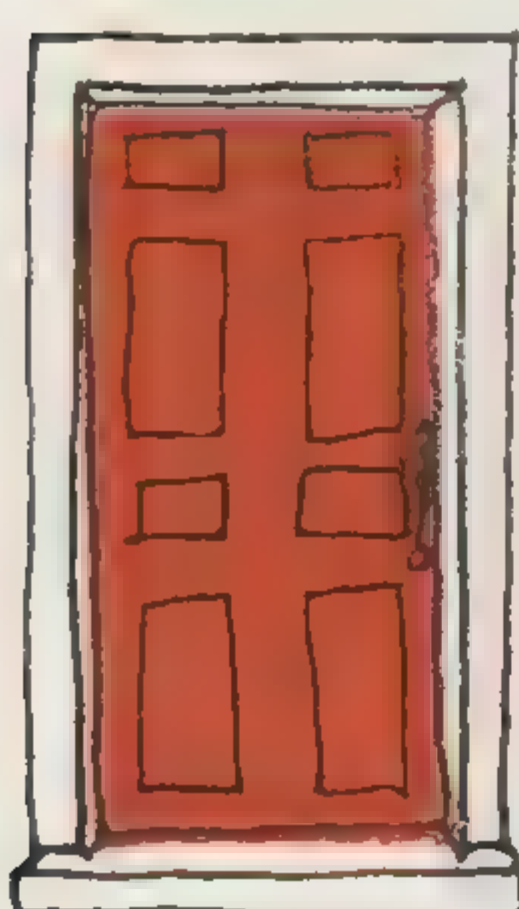
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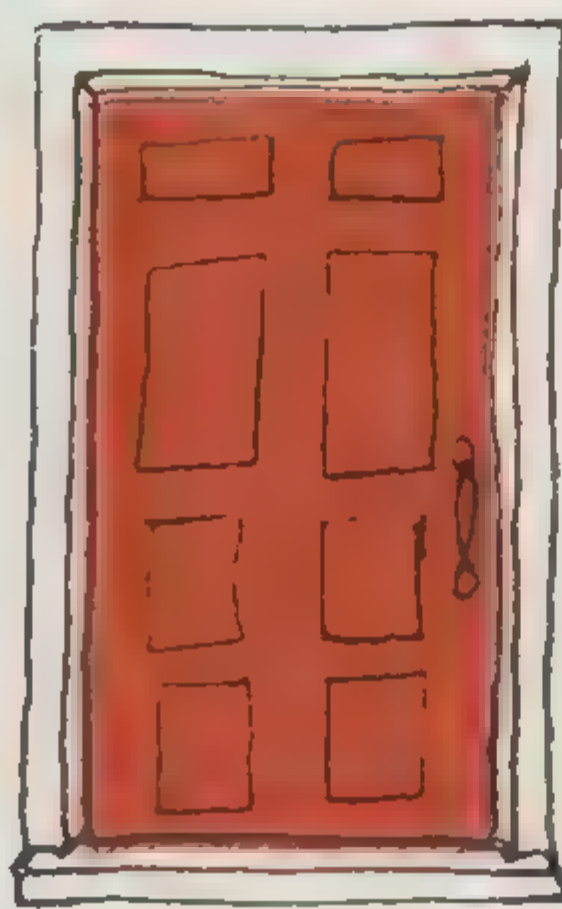
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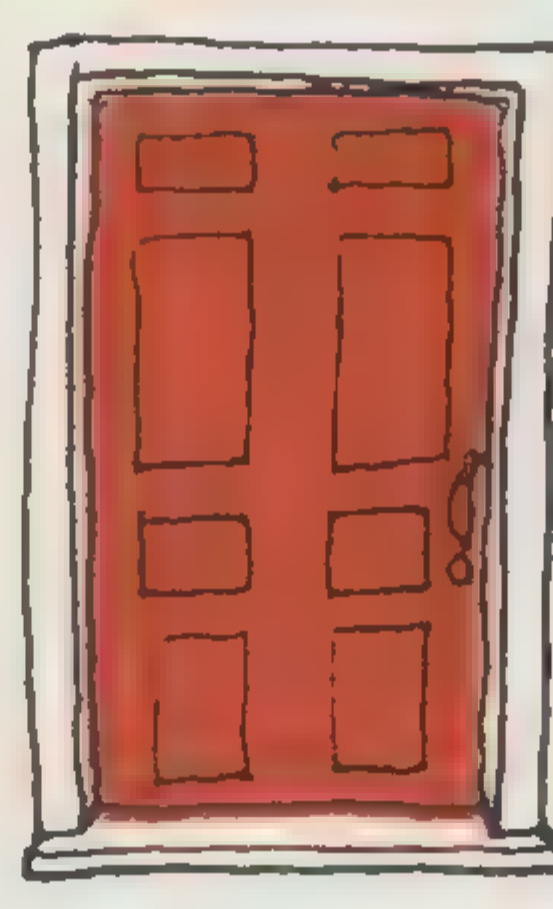
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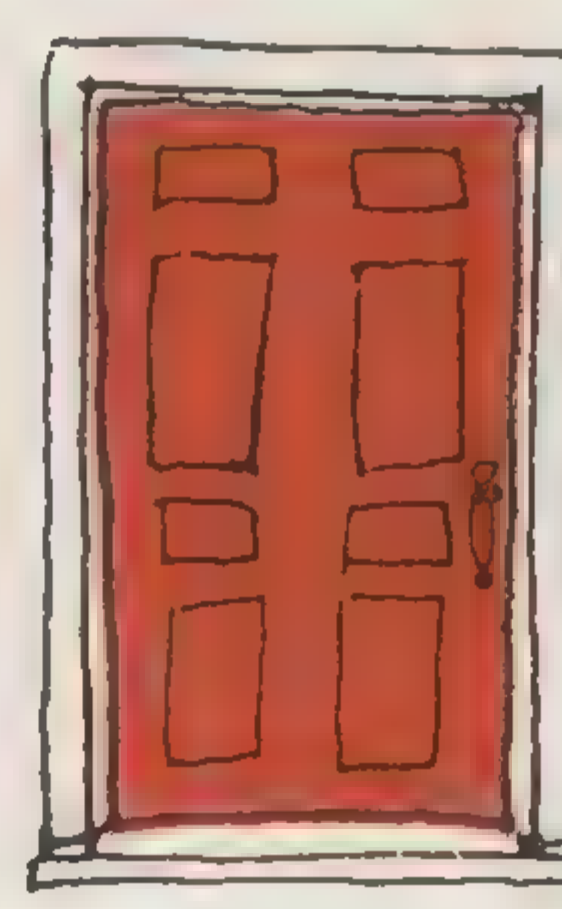
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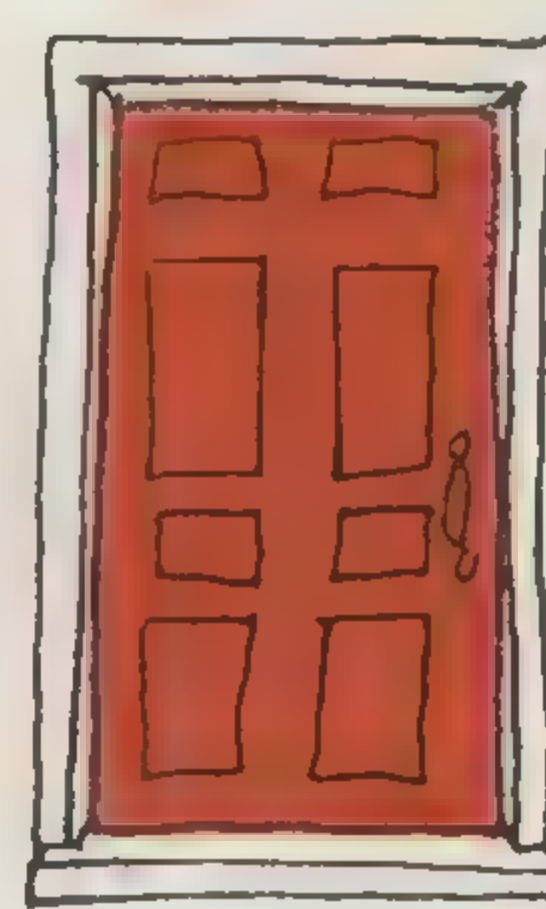
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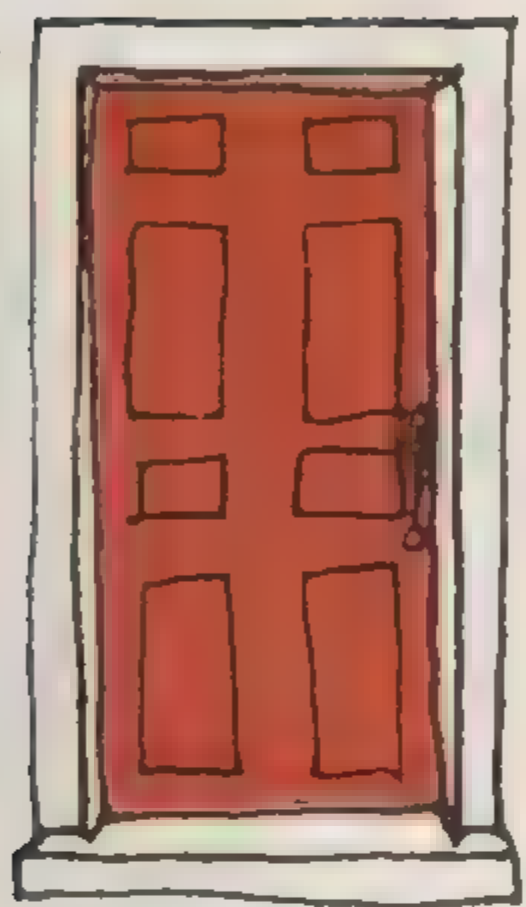
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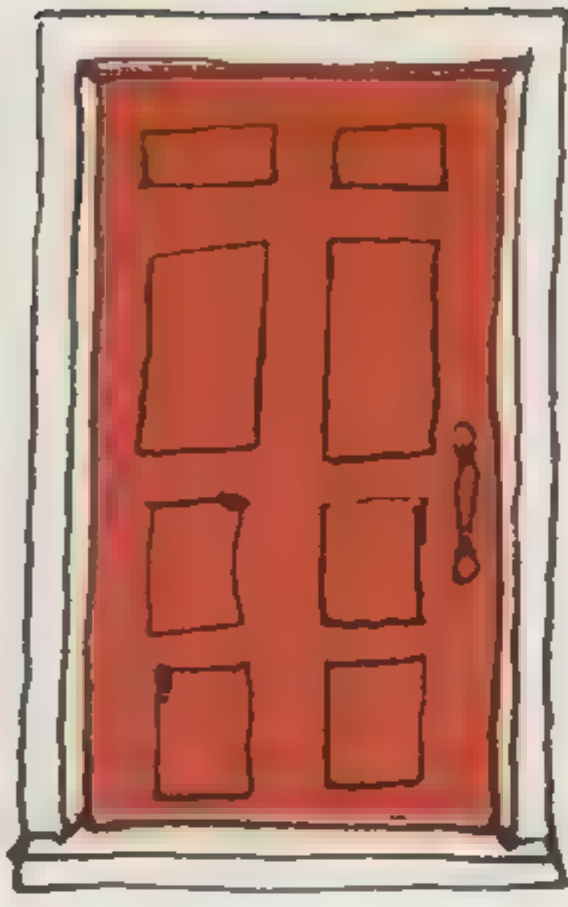
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the lipstick-red doors blaze

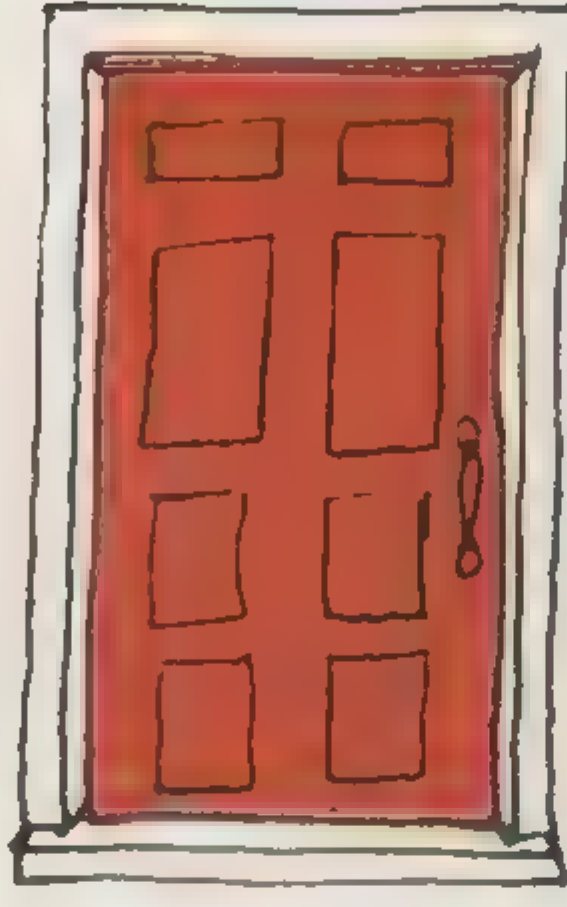
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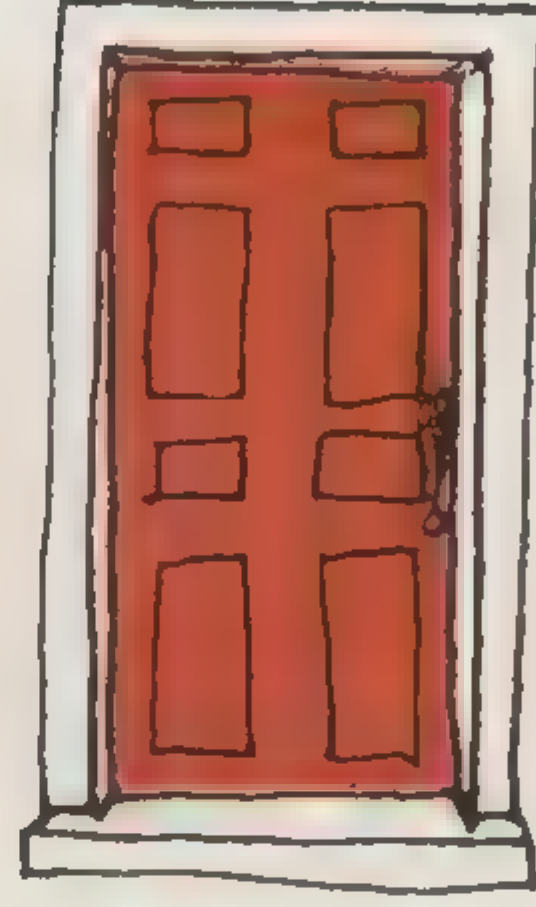
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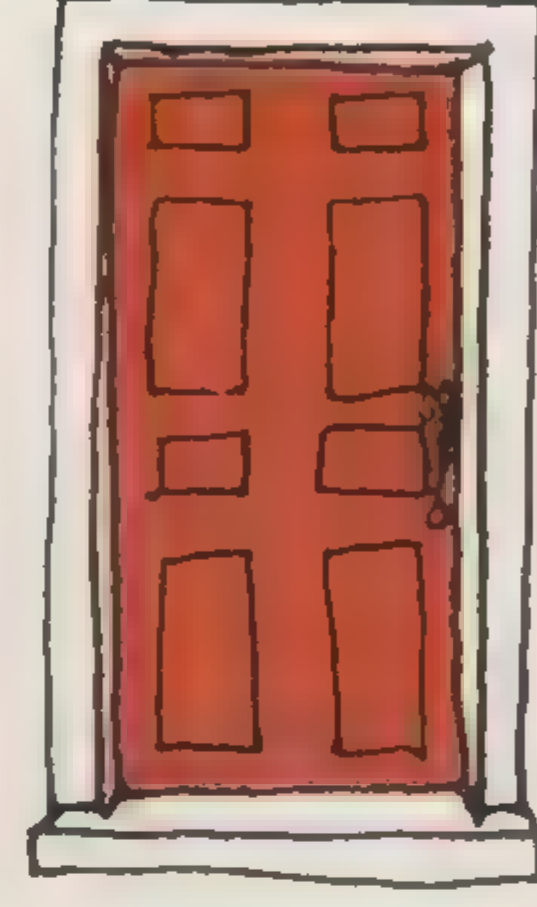
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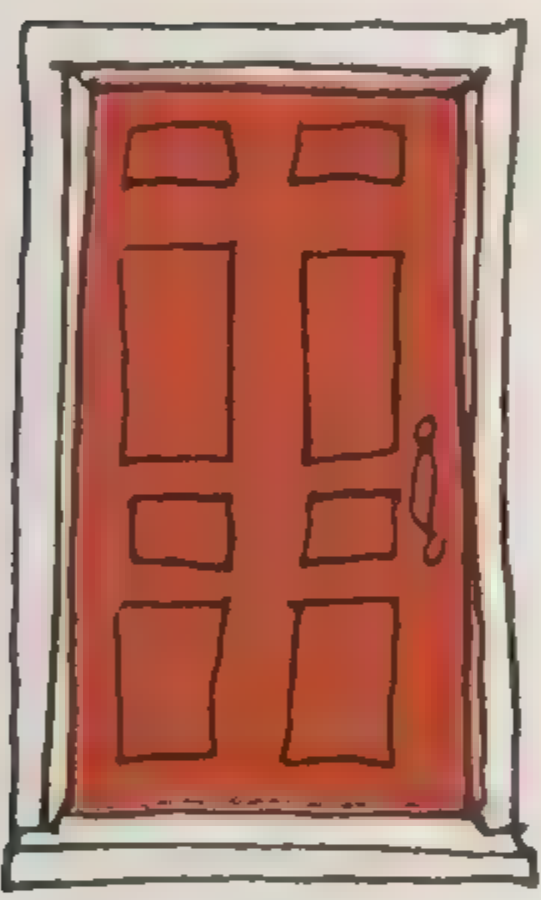
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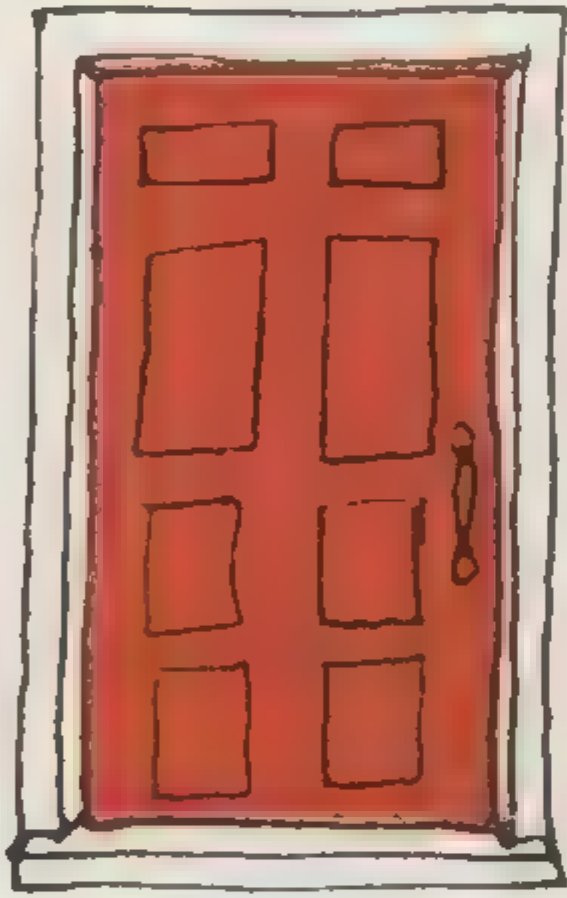
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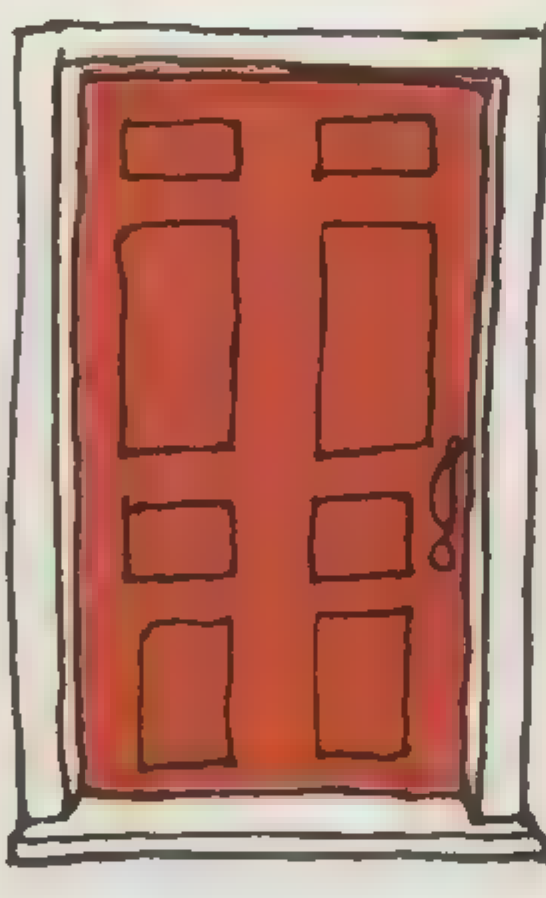
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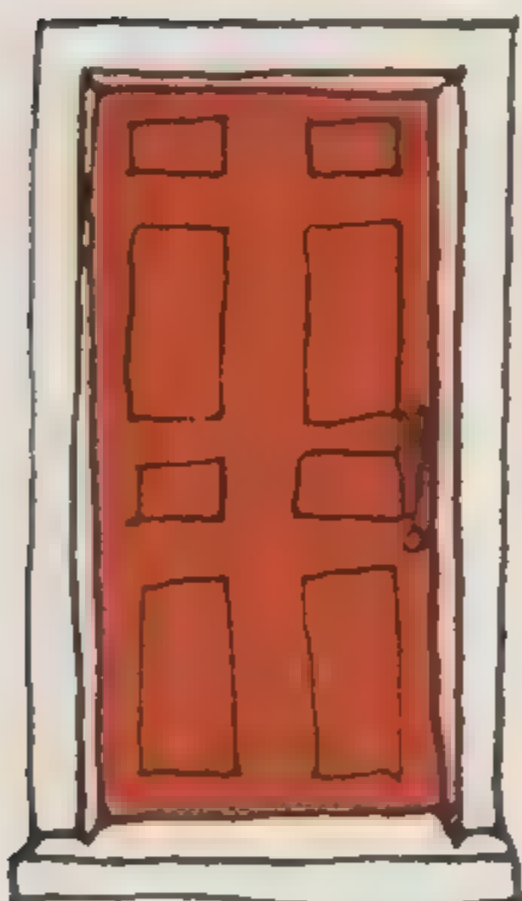
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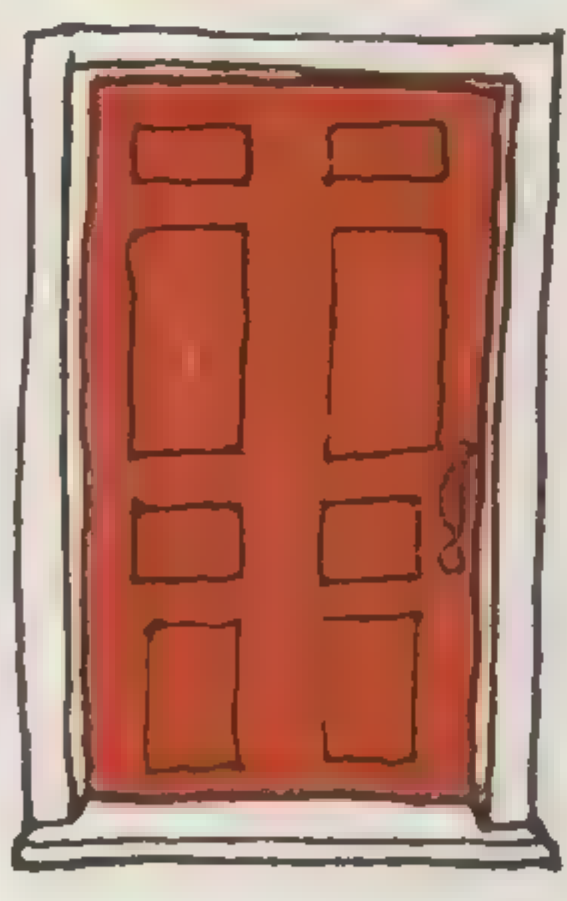
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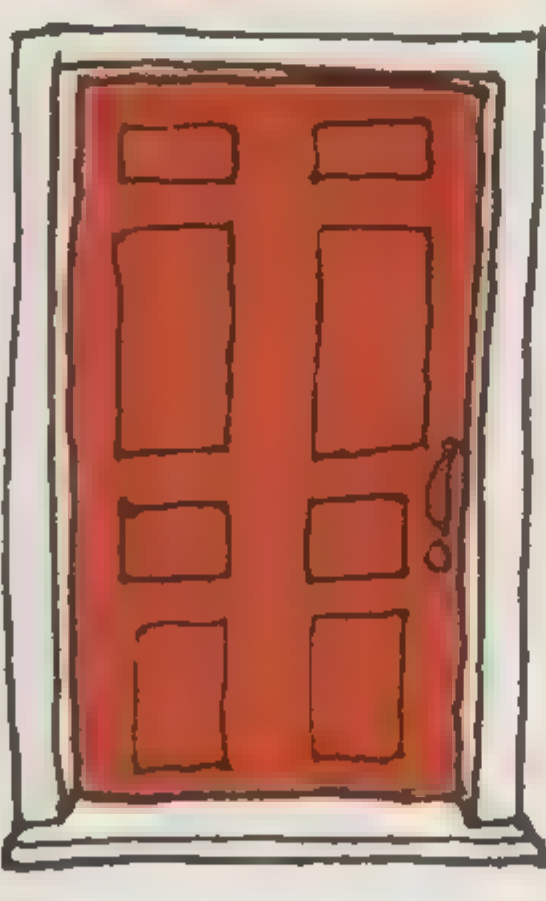
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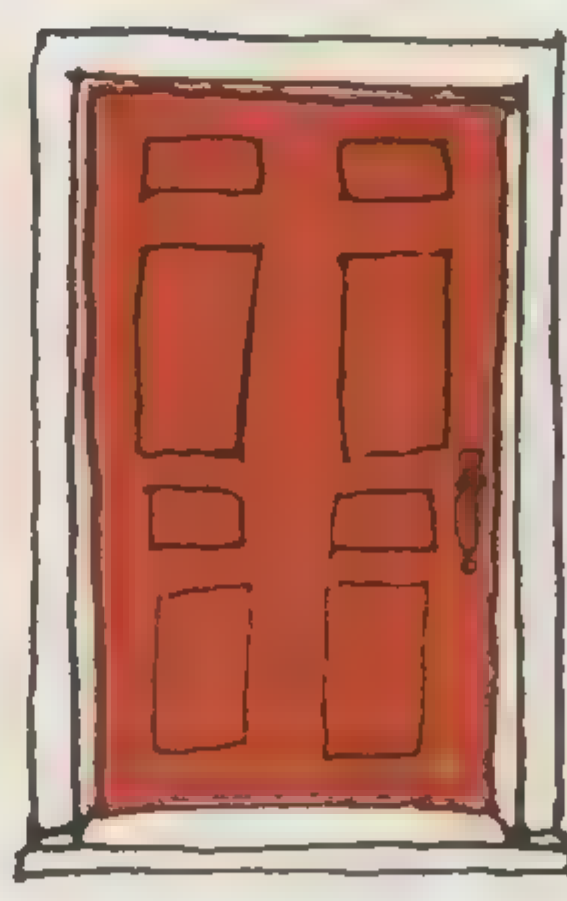
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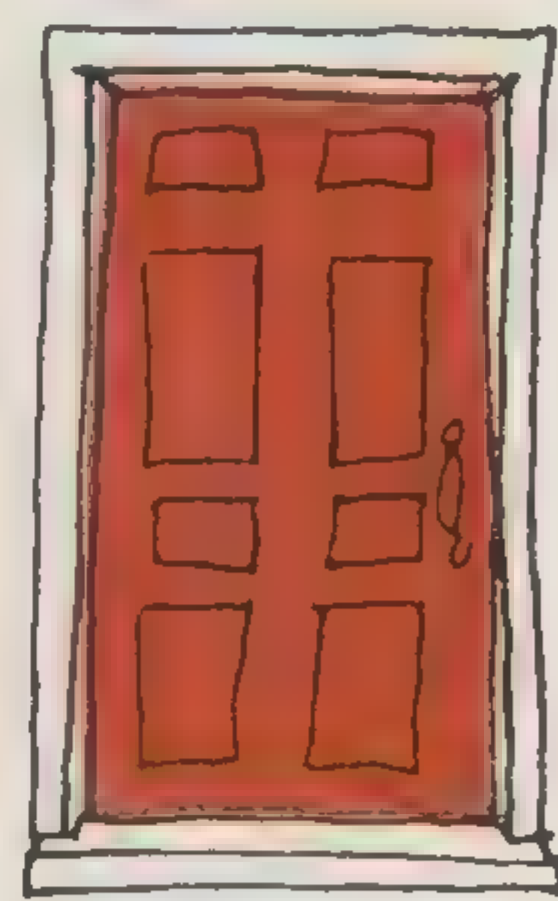
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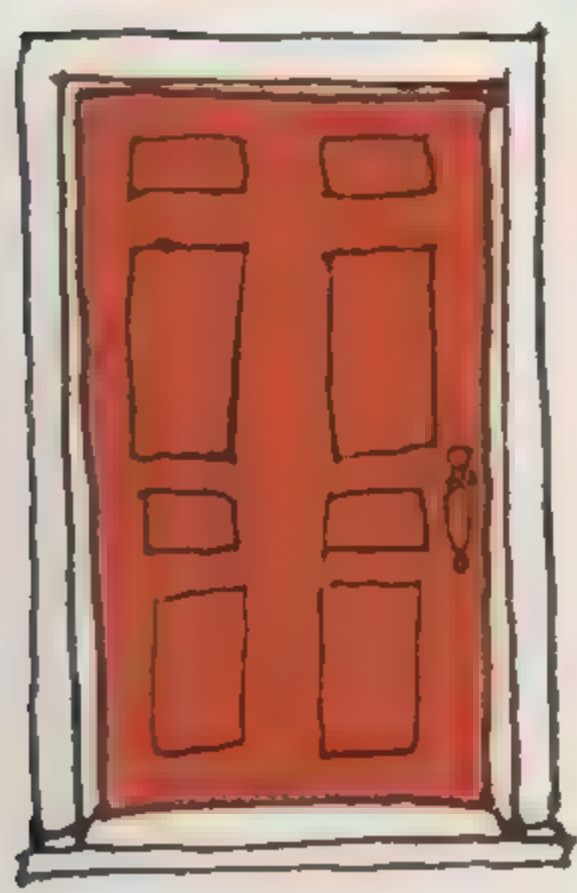
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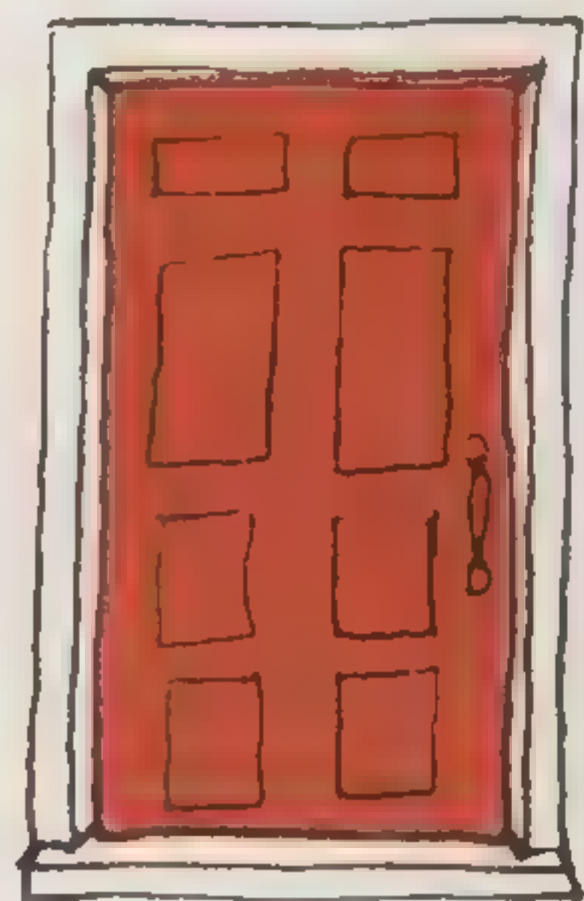
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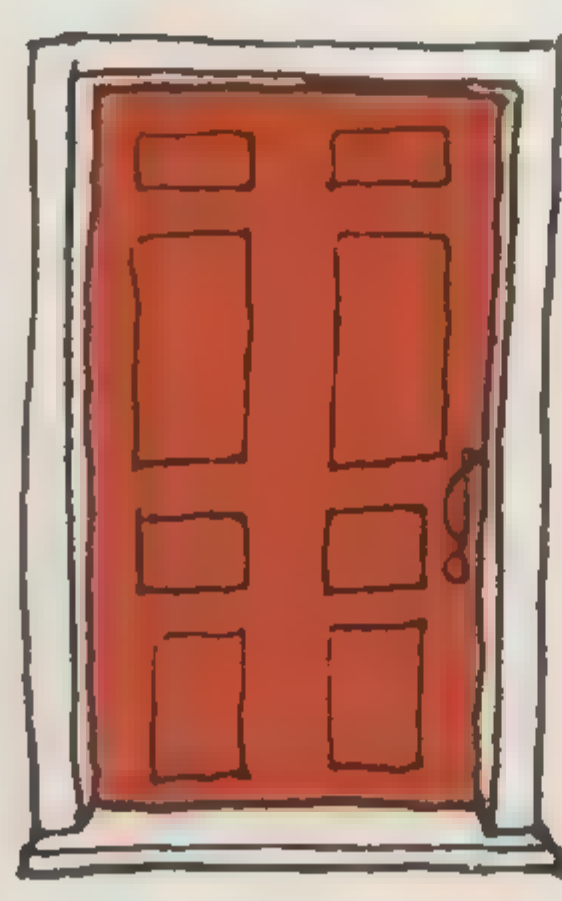
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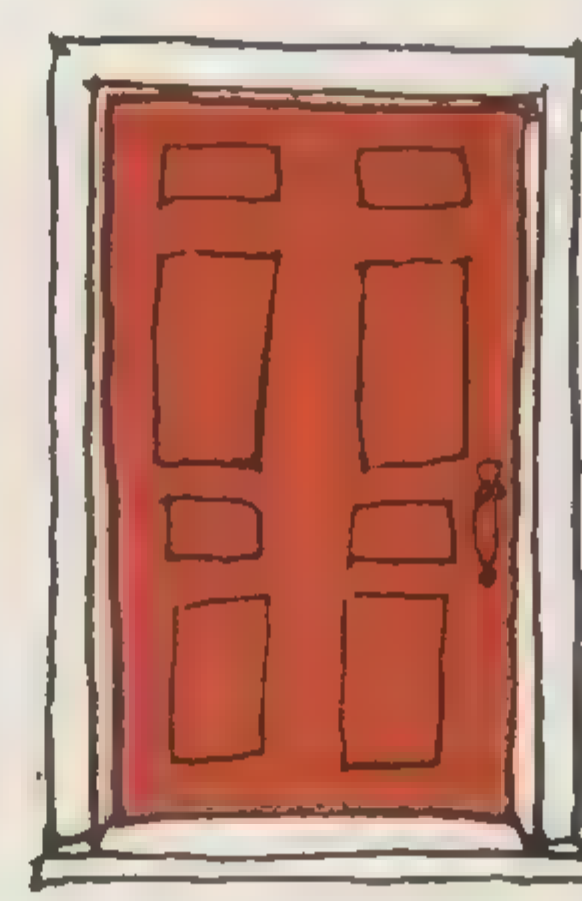
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Arnel... a *Celanese* contemporary fiber

HAITI

(Continued from page 34)

asters and diminishing prominence—it was once the capital and a dramatic, rich city—a proud quality like a great tired beauty. Flowers crowd the old grille-work balconies, fill the grey gaps of ruins and gather into harmony the varicoloured sun-faded houses.

The Cap's most imposing sights are some fifteen miles outside the city: bitter monuments of the titanic, infamous King Christophe. His palace, at Milot, "Sans Souci," is a set of dour ruins heavily stamped on the simple green around it; the big stones the only vestiges of the fury and greed which made this palace an imitation of the French court—extravagant, exquisitely artificial, oblivious to rumblings outside the crystal and gold enclave.

From this ghost of a shadow-court, one goes by horse up a steep, jungle-tunnel road to see Christophe's eagle-eyrie fortress. The going is usually pleasant, although a little tiring if the path is wet and slippery; from time to time there is a clearing with a straw *caille*, its door framing a group of naked babies, watching the curious parade of people and horses, with solemn eyes. An ancient bekerchiefed lady with the eyes of a cynical parrot and a pipe in her mouth will nod impassively as you go by; a thin old man may engage your guide in a few minutes of murmuring.

As your horse ambles on it becomes a near-bucolic experience and then, in a shock of open sky, like a great rent in the fabric of the jungle, appears the awesome Citadel, Christophe's shout of defiance and shriek of terror. This was to be his sanctuary; here he would be protected from overseas enemies, political rivals, and from his own dissatisfied people. Although there was once lordly space for his family and advisors, what is left in this incredible monument are its martial areas—immense chambers for storing ammunition, several hundred huge cannons, mounds of cannon balls, dungeons, escape passages, and the ghosts of Haitians who died of exhaustion and murder as disciplinary examples.

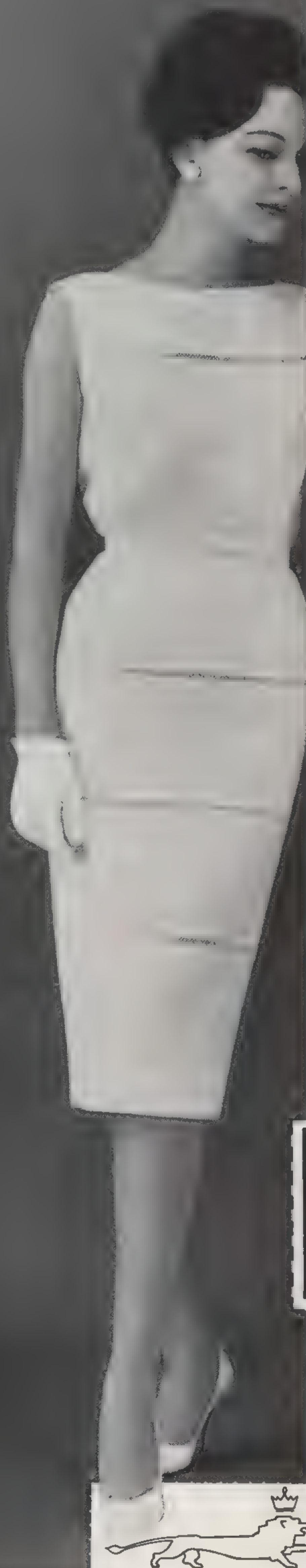
Quite different from the harsh impact of the Citadel is Jacmel. Although planes fly there several times a week, the most rewarding way to go is the hard way: by country bus for those with

rubber-padded, shockproof spines or, better still, by a high-built station wagon or jeep. For about thirty miles, one follows the sea road: passing through Port-au-Prince's "house of flowers" district, its poorer suburbs, a village or two, and then turning inland, through terrain like a primitive painting—a brush of banana palms, straw shacks, chickens, babies, and flowering trees.

Since the road, after a while, becomes a river bed, the rest of the ride is amphibious, in and out and across the shallow river, climbing a dry mound only to slip back again into the wet. At one point, a dignified gentleman will emerge from a shack, greet your party with sober courtliness, roll up his clean, worn trousers and walk in the water ahead of your car. His leg is the measuring rod of the river's depth; driver and passengers find that the fixed centre of their universe, for a time, is the back of a dark knee moving from rise to rise under the eddying water. If one makes the mistake of asking the man what he does between tours of river-guiding, he will draw himself up proudly and say, "*Ça c'est mon métier.*"

Jacmel, reached in a glow of triumph at having outwitted the river, deserves a leisured couple of days. It has, about ten miles out, a fine beach (rare in Haiti) where palms march in to the sea; it has a minuscule art centre which is the home and workshop of Préfète du Faut, whose Calvary in the cathedral in Port-au-Prince displays a fascinating schematic plan of Jacmel's climbing, zigzag streets. It has, above all, colour and mood.

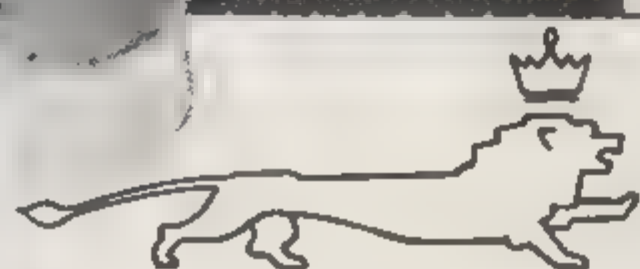
Jacmel was once an important coffee-producing centre and port. Coffee growing has declined; the port is practically unused and unusable. But the esplanade balcony over the still harbour is an enchanting place to stand looking out over the water, and over streets and gardens and houses that spill over each other like carelessly heaped flowers. Nothing stays level for long in Jacmel; the streets dip, rise, and twist, creating a kaleidoscope of shapes and vistas. Its citizens, as if in deference to remembered glories, carry themselves and their speech with elegance, and light, slightly *triste* laughter. It is a town with the unstudied charm of a book of pressed field flowers.



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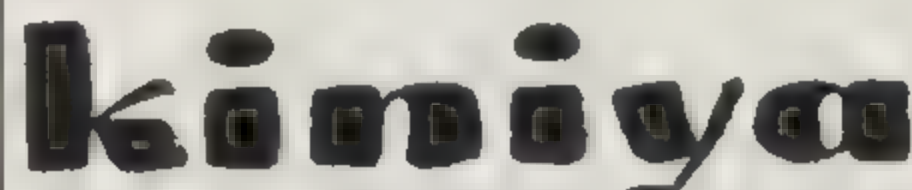
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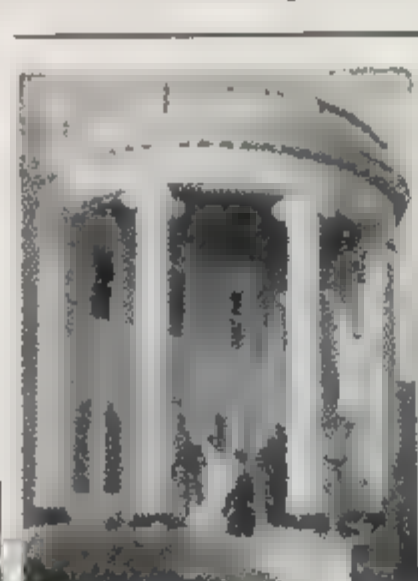
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Altoona, Pa.	Brett's	Milwaukee, Wis.	MacNeil & Moore
Altus, Okla.	Sharon's	Minneapolis, Minn.	Harold
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Americus, Ga.	A. Cohen & Sons	Mobile, Ala.	Raphael's
Amherst, N. Y.	Hengerer's	Modesto, Calif.	Lee's
Anderson, Ind.	Gates	Monroe, La.	Bella Scherck Davidson
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Ardmore, Pa.	Strawbridge & Clothier	Morgantown, W. Va.	Finn's
Arlington Heights, Ill.	Muriel Mundy	Mount Airy, N. C.	Faree's
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Atlantic City, N. J.	The Dennis Shop	New Bedford, Mass.	Lloyd's
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Binghamton, N. Y.	Drazen's	Norristown, Pa.	Feder's
Birmingham, Ala.	Loveman's	North Little Rock, Ark.	Irma Dumas Ladies Apparel
Birmingham, Mich.	Kay Cooley	Oakland, Calif.	The Little Daisy
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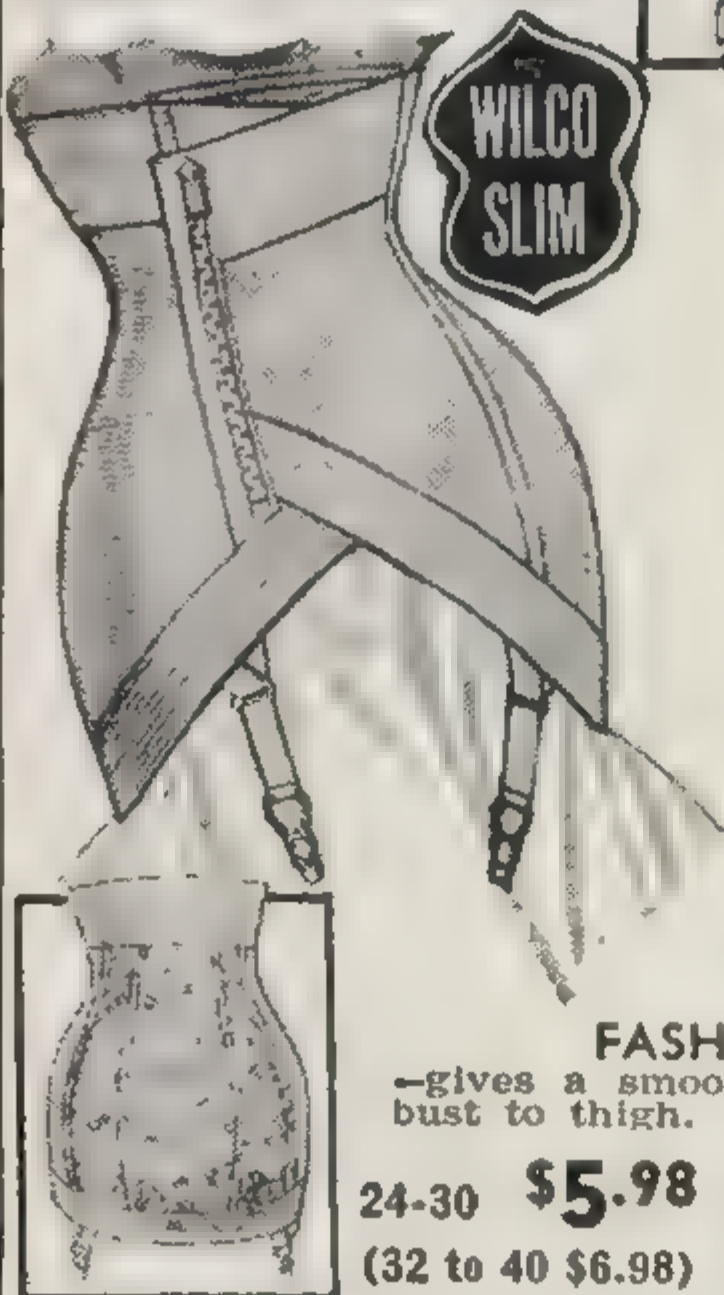
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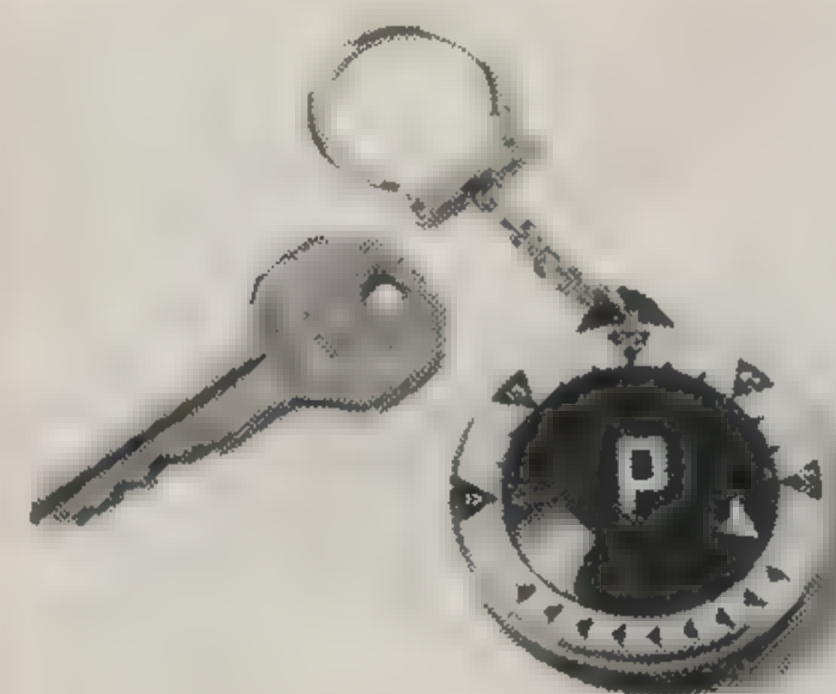
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and an offbeat fur at that.
This toque in South American
jaguar kills two fashion birds
with one stone. One size fits
every head. \$30 inc. tax, ppd.
Jack Kaufman Furs,
302 Seventh Avenue, New York 1.

To get no more parking tickets . . .
a pocket-timer on the end of a
key-chain can be set at any
minute up to an hour; its
warning buzz will send you to
that expiring meter.
Swiss-made in red, light-blue,
yellow, or black plastic.
\$6.95 ppd. House of Hollywood,
2607 W. 48th St., Los Angeles, Cal.



Resolved . . . to treat
clothes with everlasting
care. Found: a cleaner
to whom you can entrust the most
fragile fabrics. In addition to dry
cleaning, dyeing guaranteed
against shrinkage, and invisible
weaving, this one does such un-
expected things as unshrinking
knitted dresses, putting life back
into wilted materials, restoring
prints that have run, or taking
the tarnish off bead, rhinestone,
and metal trimmings. B. J. Deni-
han, 215 E. 64th St., N. Y. 21.

To have a well-dressed closet . . .
18" hangers of solid polished
brass take care of clothes
attractively. \$5.25 each,
2 for \$9.98, ppd. Hobi, Dept. V1,
Flushing 52, New York.



MIEHLMANN

HOUND

Resolved for 1960...

To buy something for a worthwhile cause. This apron, made by the blind, is one of many in their Craft Shop. Of cotton, it is striped in white, navy blue, light blue, and turquoise, has deep practical pockets. \$3.50. The Lighthouse, 111 East 59th St., New York 22.



Resolved . . . to have plants and flowers everywhere . . . in the New York area. Julius Roehrs will send an indoor plant expert to tell you what plants you can have, where they should be placed, and to give you an estimate. \$15 for the visit. For serious planters: *Exotica*, a Cyclopedia of Indoor Plants, has 7,600 illustrations. By A. B. Graf, \$25, ppd. Julius Roehrs, Rutherford, New Jersey.

To save your face. Face-lift mask, of light, elasticized cotton crêpe, pulls a sagging chin and throat into line, tightens the muscles of those giveaway areas. \$4.95. Kay Fuller, 135 East 50th St., New York 22.



Resolved . . . to keep the good figure the new clothes deserve . . . a 10-day course given by a famous exercise authority includes in each 2-hour session heat therapy, facial, body massage, lessons in correct breathing and relaxation. \$100; trial treatment, \$5. Manya Kahn, 12 East 68th St., New York 21.

PRICES PLUS POSTAGE, UNLESS OTHERWISE NOTED

JANUARY 1, 1960



IS THIS

CARYL RICHARDS? Her permanent wave is . . . a Caryl Richards MILK BATH Permanent . . . famous for its milk nutrient-enriched gentleness. It is color-balanced to take specially tender care of bleached and tinted hair. Our MILK BATH Permanent gives your hair the firm body and subtle softness it needs for the season's new coiffures. And it stays so manageable your hair almost sets itself!

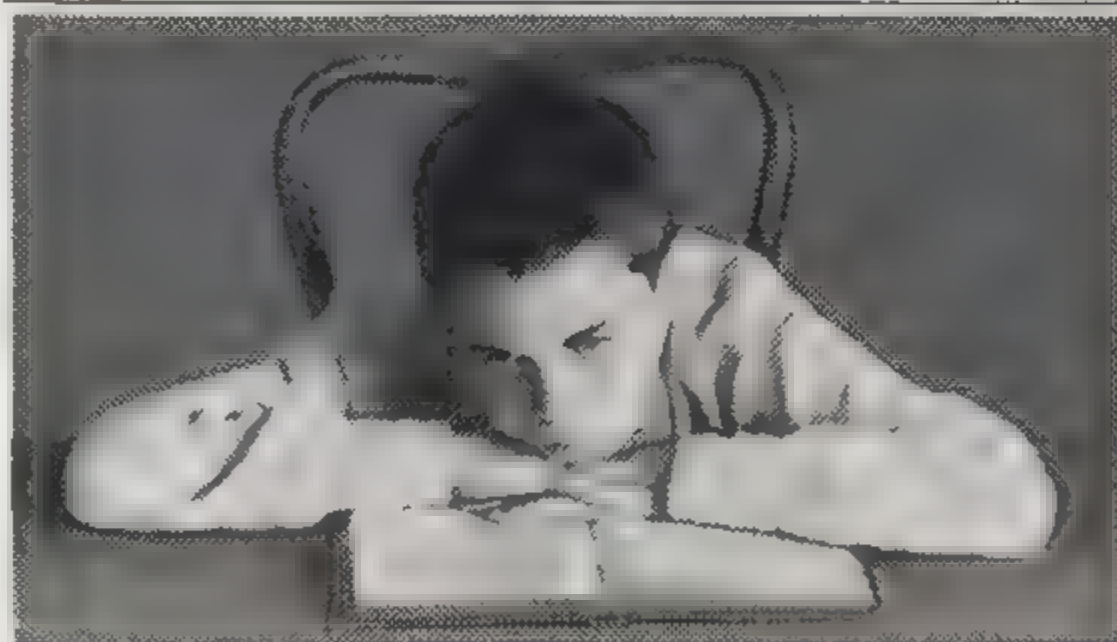
...everyone knows a Caryl Richards permanent is better for your hair!



Adoria Beauty Salon • 12th Floor

KAUFMANN'S

PITTSBURGH



If Your Child is a Poor Reader

See how *The Sound Way To Easy Reading* can help him to read and spell better in a few weeks. This new home tutoring course drills your child in phonics with phonograph records and cards. It gives a fresh start in reading to children who are not learning under "progressive" teaching methods. Parents and teachers report children gain up to a full year's grade in reading in six weeks with *The Sound Way To Easy Reading*. University tested and proved. Used in over 2,500 schools and thousands of homes. Write for free illustrated folder. **Bremner-Davis Phonics**, Dept. S-26, Wilmette, Illinois.

"Out, damned spot! out, I say!" . . . Wm. Shakespeare



FADE THEM OUT

Weathered brown spots on the surface of your hands and face tell the world you're getting old—perhaps before you really are. Fade them away with new **ESOTERICA**, that medicated cream that breaks up masses of pigment on the skin, makes hands look white and young again. Equally effective on the face, neck and arms. Not a cover-up. *Acts in the skin—not on it.* Fragrant, greaseless base for softening, lubricating skin as it clears up those blemishes.

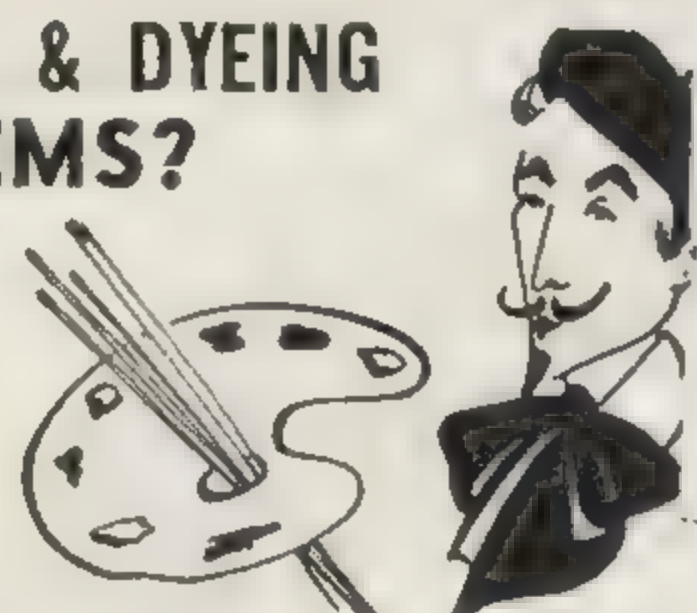
SEND NO MONEY—7 DAYS TRIAL TEST

Send name and address. Pay only \$2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining **ESOTERICA** for money back. Or save money. Send \$2.20 which includes tax and we pay postage. Same guarantee.

MITCHUM COMPANY, Dept. 7-A, PARIS, TENN. (Canada \$2.25) 557 Pape Ave., Toronto 6, Ont.

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TERRY SHIRT 'N SHORTS



Here's the perfect playsuit in luxurious white terry. The shirt and shorts—made all in one piece—button down the front with five pearl buttons. It's smart to look at, fun to wear—and so many uses. Seaside, poolside, tennis, baby sitting, barbecuing, etc., etc., etc. The terry belt, banded in red and blue, is adjustable and washable. Just remove the ratchet buckle for laundering. White terry. Small (8-10), Medium (12-14), Large (16-18). **\$7.95** Add 35¢ for shipping. Free catalog upon request.

THE TOG SHOP LESTER SQUARE AMERICUS, GA.

Shirt 'N Shorts \$7.95 Size _____ Quan. _____

Name _____

Address _____

City _____ Zone _____ State _____

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• no shoulder straps

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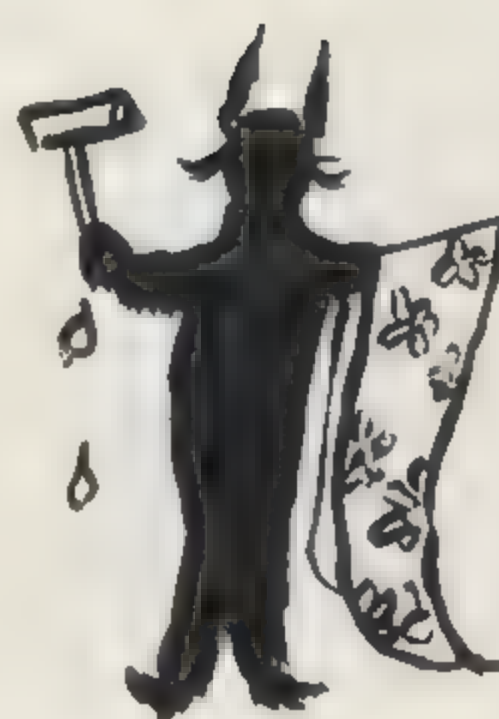
Jamestown Stamps, Dept. F10VM, Jamestown, N.Y.

RUSH my Free Airmail Collection and other offers. I enclose 10¢ for mailing costs.

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Street _____

City & State _____



SHOP

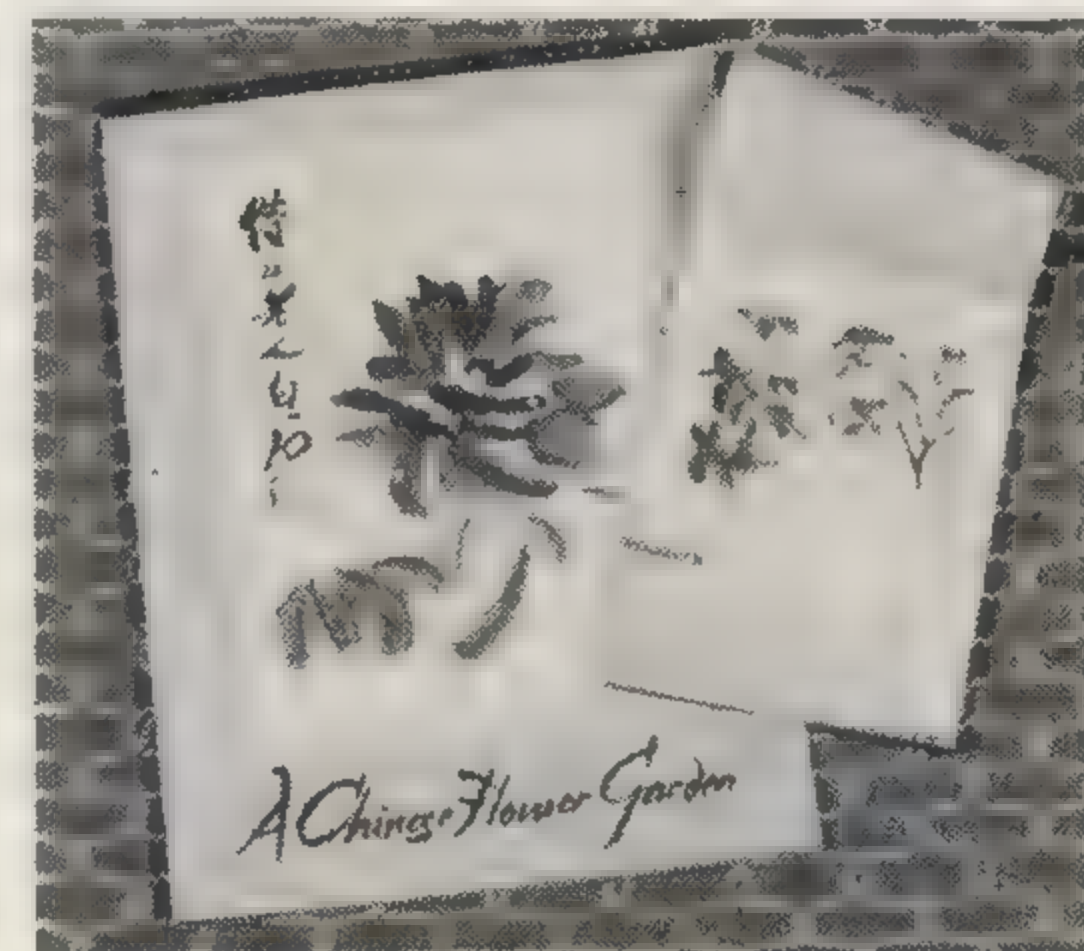


To have hair expertly cut and shaped once a month. The prettiest coiffures depend on it. In this one, the hair is parted low on one side, pushed high over the crown to the other side.
Frederic Jones,
54 East 57th St., New York 22.

To wear enormous jewels . . . for instance, this ring: seven baroque cultured pearls, big, iridescent—palest pink, yellow, blue, grey—held in 14-k. gold wire and pinned by five diamonds. \$495 inc. tax, ppd. Lewkowitz, 430 Madison Ave., N. Y. 17.

Resolved . . . to learn découpage, the 18th-century art of decorating objects with cut-out motifs. Maybelle Manning Associates, 554 Newbury St., Boston, Mass., teach a 3-day course in découpage. Wed., Thurs., Fri., 10:00 A.M. to 4:00 P.M., \$35. They instruct by mail on difficult projects, supply materials and reproductions of old engravings. Soon Manning schools will be established in other cities.

To keep track of the year dutifully and beautifully—two calendars decorated with Chinese bird and flower designs. Small, 6½" x 9½", \$2.10 ppd. Large, 17" x 12", \$3.10 ppd. Serendipity 3,
225 E. 60th St., New York 22.



MIEHLMANN

HOUND

Resolved for 1960 . . .

Resolved . . . to have a brain-reviver—perhaps art history courses at The Metropolitan Museum of Art, starting in January. Evenings from 8:30 to 9:45. Mon.: *Bernini and Borromini*. Tues.: *The Art and Culture of France*. Wed.: *Dutch Painting in the Golden Age*. Wed., 11 A.M. to 12:15 P.M.: *Art and the Human Comedy*. Each course has 10 lectures; \$10. Non-members, \$12.

To extend culinary horizons with entrancing dishes from foreign countries. *Around the World in My Kitchen* has favourite recipes from Argentina to Yugoslavia, is travelogue-illustrated. \$2 ppd. Shoppers, Ltd., P.O. Box 193, Westbury, N. Y.



Resolved . . . to save shoe-and-handbag dollars. Saphir Renovator is specially made for alligator and lizard, keeps them in soft and uncracked condition. \$1.25. Tanil Cream cleans and preserves calfskin and other smooth leathers. \$1.50. Imported from France by Saphir Sales. Saks Fifth Avenue, 611 5th Ave., N. Y. 22.

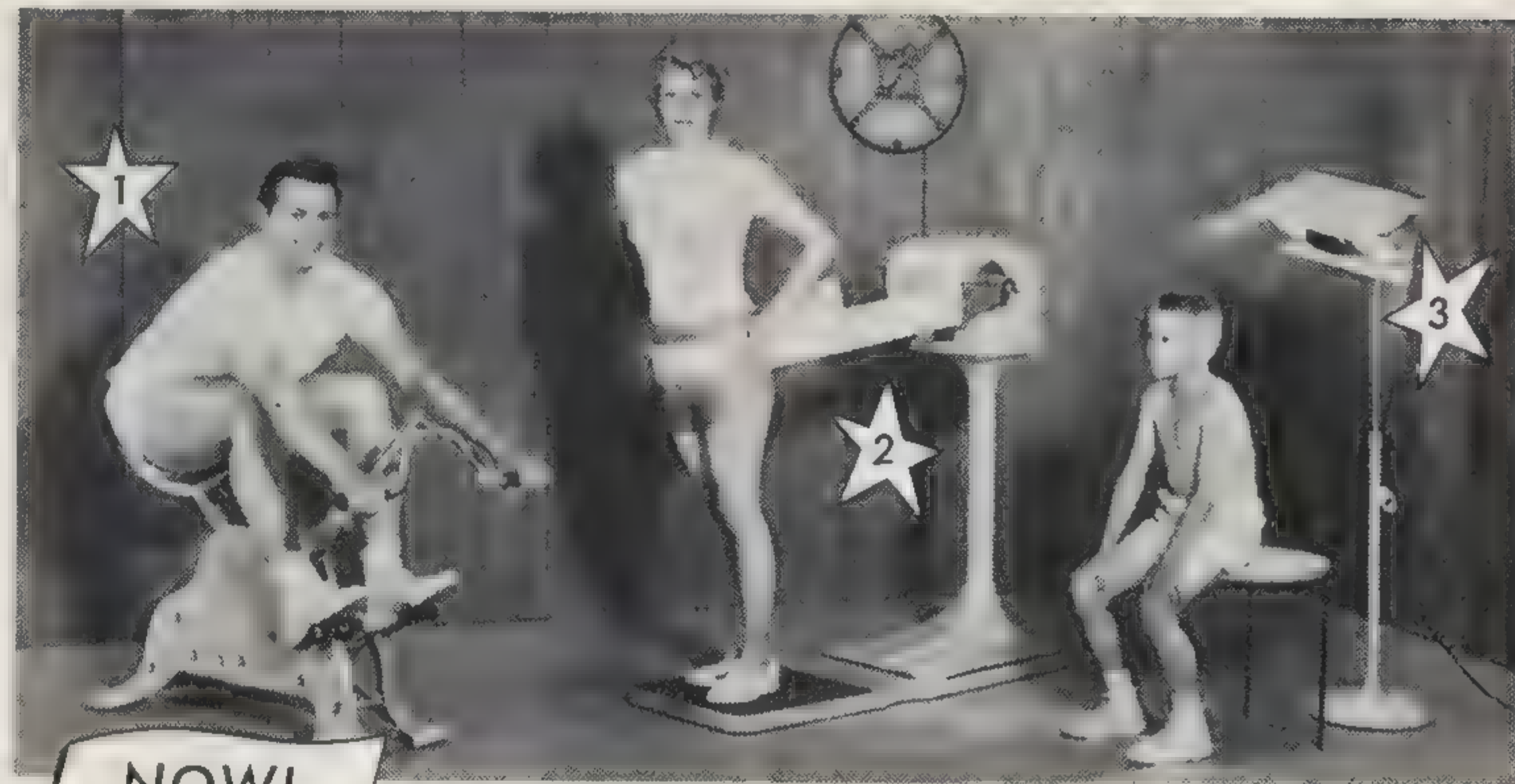
To wear a scarf prettily . . . 24 inches of beige silk Paisley to wrap becomingly around a neck or over a non-windproof hair-do. Four other colours: orange, pink, aqua, and black. By Vera, \$3. Lord & Taylor, 424 Fifth Ave., New York 18.



SHANNON

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With this Battle Creek *Star* TRIO, you'll enjoy *more* than pleasant, symmetrizing exercise, wonderful, relaxing massage and healthful, "made-to-order" sunshine. You — and your family — will enjoy the *combined* figure-conditioning benefits of *all three working together*. That means a new high in family fun, vigorous health and trim appearance! With the *Star* TRIO—

IT'S 1-2-3 FOR YOUR FIGURE, FUN AND FITNESS!

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BISOLAR LAMP
(Ceiling Model)

Genuine Battle Creek Sun Lamp quality and power — at low cost! Automatic timer turns lamp off at time you set. One infrared, two ultraviolet bulbs, ceiling chains. Easy to put up. **GUARANTEED**. F.O.B. Battle Creek. **ONLY \$76.50**

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I enclose check or money order for \$76.50 for Bisolar Ceiling Lamp ☐

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Address _____
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BOOK OF **GARDENS**

Small gardens—Wildflowers—Backyard gardens—Rock gardens—Cut flowers—Terraces—Large gardens—Steps and paths—Trees—Lawns—Hedges and shrubs—Perennials—Annuals—Roses—Bulbs—Greenhouses—House plants—Flower arrangements—Fruit—Vegetables—Herbs—Garden calendar

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Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

"1960—Visit U.S.A. Year"

For the first time, the United States has cast American-travel lures abroad, with millions of red-white-and-blue posters throughout the world and reams of tourist information in every American embassy and consulate. Planned by the American travel industry with the help of the government and the co-operation of foreign travel offices, the program is called "1960—Visit U.S.A. Year." Making it easier to do just that are new, streamlined visa procedures, one day long instead of days wrapped in red tape, plus the deliberate coincidence of jet flights on every major airline. Among America's 1960 attractions are the Olympic Games at Squaw Valley in February, the late-summer spectacle of political conventions—the Republicans in Chicago, the Democrats in Los Angeles—and, of course, the year-in-and-out pleasures: the sky cities, the people, the way that anyone can fly west across America and watch patchwork farmland build into mountain, mountain fade into bone-pale desert, and scoured-granite Sierra Nevada give way to golden California valleys, sprinkled with swimming pools like turquoise-blue confetti.

ARIZONA

PATAGONIA

Circle Z Ranch. South of Tucson in scenic Border country. Ideal climate. Superb riding. Swimming, tennis. Children welcome. Brochure on request.

PHOENIX



Arizona Biltmore Hotel

For you who expect the finest! Few resorts here or abroad match the standard of excellence of the Arizona Biltmore and few in the Southwest its years of experience in catering to guests who go everywhere and do everything. It takes time to establish a cuisine like ours, a staff so well-trained, gardens so mellow, beautiful. Everything is at your door to enjoy when and as you like. Uncrowded 18-hole championship golf course. Tan and lunch to music by the pool. Tennis courts illuminated for night playing. Nightly, dancing and movies. Easter holiday family rates. For pictorial folder and reservations write Mr. George Lindholm, President, Arizona Biltmore Hotel, Phoenix, Arizona.

ARIZONA

TUCSON

Arizona Inn. Bungalow rooms with sun terrace. Beautiful gardens. Steam heat. Warm water pool. Har-Tru tennis courts. A.P. M. Bennett, Mgr.

Lazy K Bar Ranch. A real western vacation. Desert-mountain setting. Horses, pool, fine food. Open Oct. 15. Folder The Spauldings, Rt. 1, Box 560.

Westward Look Ranch Inn. Luxurious resort in desert foothills. Riding, pool. American Plan, all year. Rt. 6, Box 250, Tucson, Ariz. MA 3-2591.

WICKENBURG

Rancho de los Caballeros—bask in winter sunshine with hearty hospitality & informality. Swim, ride, golf, relax—fun in the sun. Children welcome.

COLORADO

ASPEN



Aspen Meadows

The Meadows offers the ultimate in deluxe accommodations for the winter season, \$16-\$18 single, \$22-\$26 double—plus the famous cuisine of the Copper Kettle. Headquarters for Aspen's fabulous ski area with 35 miles of downhill trails for beginner, intermediate, and expert skiers. Write for color folder: Aspen Meadows, Aspen 14, Colorado.

FLORIDA

FORT LAUDERDALE



The Lago Mar

In the exclusive South Beach section between a picturesque lagoon and the ocean—no busy streets to cross to reach a superb 600-foot private beach. Two magnificent pools, patio bar, tennis, par-3 golf. Convenient to Bahia Mar, jai alai, race tracks. Under the direction of Sidney Banks. Write for color brochure, rates.

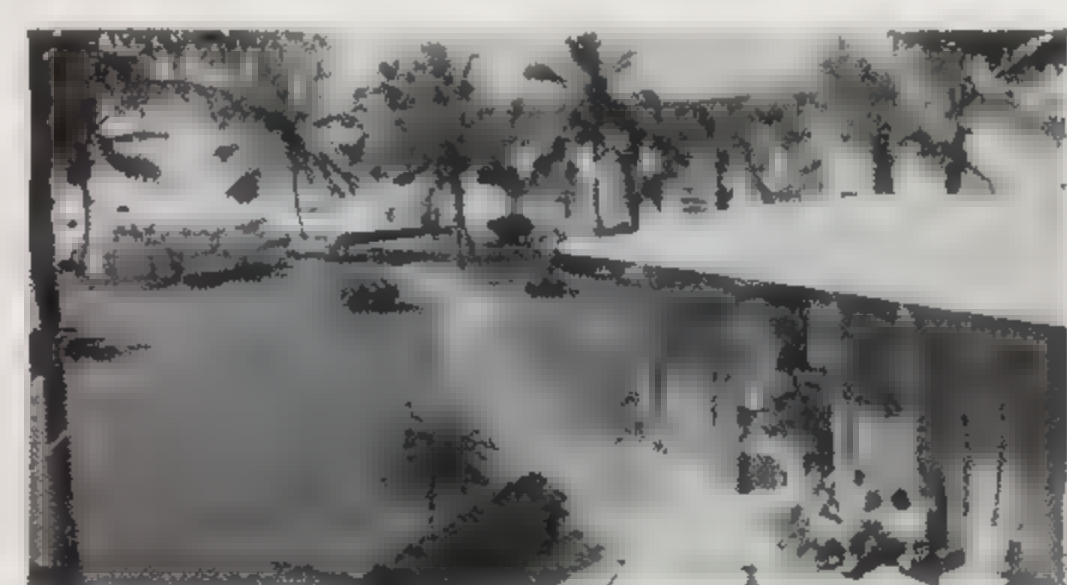
PALM BEACH

La Coquille Club . . . pvt. club-resort. For membership information, contact R. W. Thompson or Rep., R. F. Warner: N.Y., Bos., Chi., Wash., Toronto.

ST. PETERSBURG

Vinoy Park Hotel. Finest on Gulf Coast. Pool. Golf course. 375 rms. Faces Tampa Bay. Am. plan. Folders—rates. Sterling Bottome, Managing Dir.

SARASOTA



Lido Biltmore Club Hotel

In love with the sun? Come and bask on the white sands of a private beach. Dip in the warm blue waters of the Gulf of Mexico. Sail, fish, play golf, tennis and shuffleboard. Dine and dance in a romantic setting. Everything under the sun for a wonderful vacation. Gay social life. American & European Plans. For color folder, rates, reservations, write Robert F. Warner, Inc., 17 East 45th St., N. Y. MUrray Hill 2-4300.

FLORIDA

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BAHAMAS

ELEUTHERA



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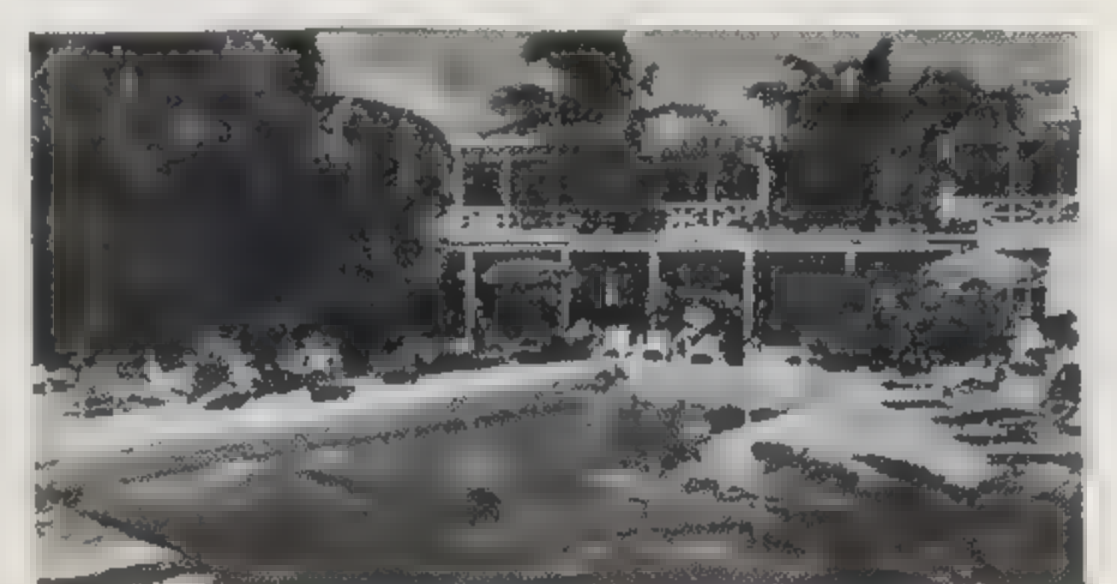
NASSAU



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Oceanfront, with private one-third mile beach. Pool, 9-hole pitch 'n' putt course, tennis, shuffleboard, all water sports. Landscaped gardens. Entertainment nightly. Completely air-conditioned, open all year. See a travel agent or call MU 8-0130, N.Y.; ME 8-3492, Washington; WO 2-2700, Detroit; WH 4-7077, Chicago; PL 4-1660, Miami; JA 4-3486, Atlanta; EM 3-1648, Toronto. Wesler T. Keenan, General Manager.

NASSAU



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Enjoy an informal holiday at this popular rendezvous for guests from all over the world. Luxurious air-conditioned rooms and suites with bath and terrace. Private swimming pool, and delightful palm-fringed patio for poolside luncheons, recreation. Restaurant featuring native cuisine, two informal bars. Sailing, fishing, sea bathing. Open all year. N. Y. Off.: 40 W. 55th St., N. Y. 19. JUDson 6-3070.

THE Travelog section is listed for your information and convenience when planning a vacation or holiday. The hotels and resorts listed excel in hospitality, food & pleasant atmosphere.

VOGUE incorporating Vanity Fair

BAHAMAS

NASSAU, CABLE BEACH



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PAGET

White Sands. Bermuda's perfect vacation spot; beautiful sandy beach, quiet, exclusive accommodation. Special winter rate—\$12 daily modified A. P.

ENGLAND

CHAGFORD, DEVON

Easton Court Hotel. 15-century house with 20th century comfort. Anglo-Amer. owners. Good food & beds. Central heat & log fires. Tel: Chagford 3169.

HAITI

PORT-AU-PRINCE

Chatelet de la Montagne Noire. Luxurious pvt. estate. New dimension of elegance. Every holiday facility. Pool. Pvt. beach. Write for folder Box 367.

JAMAICA, W. I.

MONTEGO BAY



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A luxurious setting amid the lush tropical surroundings of a private 42 acre park and lovely beach. Delightful year-round climate with balmy days and cool nights. Fine American Plan Cuisine. Congenial and informal. Swimming, fishing, golf, tennis, riding, dancing nightly. Consult your travel agent or Oliver Kermit Associates, Inc., 521 Fifth Avenue, N. Y. C. Tel. YUkon 6-1800.

MONTEGO BAY

Montego Beach Hotel. A mature resort. We do not serve scotch whiskey under eight years old nor children under twelve. Reserve now OX 7-2340.

OCHO RIOS



Tower Isle Hotel and Cottages

One of the world's truly charming self-contained resort hotels. Private reef-protected white sand beach. Olympic swimming pool. Superb cuisine. Exciting native entertainment. All water sports. Tennis. Guest rooms with private balconies overlooking the sea or the hills. Ask your travel agent for brochure and rates. U. S. Rep. Utell International, New York, Chicago, Boston, Miami, Toronto.

MEXICO

MEXICO CITY

Villa Napoles, Calle Napoles 47. Small continental hotel in shopping, restaurant area. Balcony bedrooms for 14 guests. Demi-pension.

TRAVEL

Tours, Cruises, Services

EUROPE

Circle Tours visiting 12-19 countries; 40-58 days in Europe: \$1095-\$1378 including passage. Dittmann Tours, Northfield, Minnesota.

FOR HIRE IN EUROPE

Luxurious river yacht, crew of 4 included, sleeps 10, 4 baths. For further details write P. O. Box 172, Nijmegen, The Netherlands.

GREECE

Greek Islands cruises. Cost-inclusive tours of Europe and Near East. Free booklets. Greek Tourist Agency, Inc., 505 Fifth Ave., N. Y.

"SO YOU'RE GOING . . ."



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European tours for college girls. Again this year Clara Laughlin offers an exciting and unusual selection of tours for the college or prep school girl who desires to travel with a small congenial group. In addition to the capitals of Europe, there are private yacht cruises through the Greek Islands, the Passion Play in Oberammergau, motor trips through central Europe, theatre and opera. For folder, write The Clara Laughlin Travel Services, Inc., 667 Madison Avenue, New York 21, New York, or call TEmpleton 8-8770. Chicago office: 520 North Michigan Avenue, Chicago 11, Illinois, telephone, DElaware 7-2207.

RUSSIA

MOSCOW



Moscow's Kremlin at Night

Even if you've seen Paris, London, and Rome, the great travel thrill is still ahead of you in 1960—seeing RUSSIA BY MOTORCOACH. Be among a select few to take this history-making trip through the rural countryside and cities of Russia in the comfort of a deluxe Scandinavian motorcoach. And the cost? Only \$495, all inclusive for 17 days from either Helsinki or Warsaw. Departures are every Monday from Warsaw (terminating Helsinki) May 23 through September 19 and every Friday from Helsinki (terminating Warsaw) May 6 through September 2. The extensive itinerary includes Moscow, Leningrad, Smolensk, Minsk, Novgorod, and Kalinin. Tours are conducted by an experienced Maupintour director, and include an extensive sightseeing program plus free time to explore on your own. You'll see the real Russia. Ask your travel agent for details now. For complete, colorful brochures, write direct to H. Neil Mecaskey, Jr., Maupintour, 400 Madison Ave., New York 17, N.Y.

Has Vogue's Travelog helped you in deciding where your vacation or holiday will be spent? If so, when writing to the resorts for literature, or when making reservations, inquiries mentioning Vogue will be given special consideration.

SPRING TRAVEL SUIT

The following is a list of shops in other cities across the country where the Paul Parnes suit shown on page 125 may be found.

Albuquerque, N. M.	Bartley Shop
Anderson, S. C.	Vogue Shoo
Asheville, N. C.	Carroll & Co.
Atlantic City, N. J.	Needlecraft
Austin, Tex.	Marie Antoinette
Baton Rouge, La.	D. H. Holmes
Beaumont, Tex.	The Fashion
Binghamton, N. Y.	Drazens
Bloomington, Ill.	Roland's
Bradenton, Fla.	Stevenson's
Bronxville, N. Y.	Mademoiselle Shop
Cedar Rapids, Iowa	Killian Co.
Charleston, W. Va.	The Diamond
Charleston, S. C.	Rosalie Meyers
Chattanooga, Tenn.	Pickett's
Cheyenne, Wyo.	Wolfers
Columbia, S. C.	Lisbeth Wolfe
Corsicana, Tex.	J. M. Dyer
Daytona Beach, Fla.	Sussman's
Decatur, Ill.	Linn & Scruggs
Detroit, Mich.	Milgrim's
Duluth, Minn.	Arthur A. Silver
Dyersburg, Tenn.	G. A. Schlesinger
East Orange, N. J.	Doop's
El Paso, Tex.	Small's Specialty Shop
Englewood, N. J.	N. DeScherer
Erie, Pa.	Marguerite Flood
Evanston, Ill.	Ruth McCulloch
Fargo, N. D.	Shotwell's
Fort Dodge, Iowa	Lilyan's
Fort Lauderdale, Fla.	Dagmar Fashions
Fort Wayne, Ind.	Fishman's
Grand Rapids, Mich.	Joseph P. Doody
Greenville, S. C.	Ivey-Keith
Greenwood, Miss.	DeLoach's
Hartford, Conn.	Ethel Jacques
Huntington, W. Va.	The Style Shop
Hutchinson, Kans.	Wiley's
Idaho Falls, Idaho	LeVine
Indianapolis, Ind.	Wm. H. Block
Jackson, Miss.	Frances Pepper
Jackson, Tenn.	Kisber's
Jacksonville, Fla.	Levy's
Kinston, N. C.	The Fashion Shoppe
Lancaster, Pa.	Mary Sachs
Little Rock, Ark.	M. M. Cohn Co.
Louisville, Ky.	H. P. Selman
Macon, Ga.	Stephen's
Memphis, Tenn.	Levy's
Millburn, N. J.	Suburban Shop
Milwaukee, Wis.	Lou Fritzel
Minneapolis, Minn.	Ruth Allen
Mobile, Ala.	L. Hammel
Montclair, N. J.	Fredericks
Montgomery, Ala.	Al Levy's
Muskogee, Okla.	Calhoun Dry Goods
Nashville, Tenn.	Grace's
Northampton, Mass.	Angotti
Oak Park, Ill.	Quintero Ltd.
Orlando, Fla.	Dickson & Ives
Pittsburgh, Pa.	Kaufmann's
Plainfield, N. J.	Margaret Davis
Pocatello, Idaho	LeVine
Port Arthur, Tex.	Bluestein's
Providence, R. I.	Ann Gerber
Richmond, Ind.	Emma Taube
Roanoke, Va.	B. Forman Sons
Rochester, Minn.	Julius Estess
Rochester, N. Y.	B. Forman
St. Paul, Minn.	Ruby Krause
Santa Ana, Calif.	Patricia's
Savannah, Ga.	Morris Levy
Shreveport, La.	Sue Peyton
Sioux Falls, S. D.	Louise Dixon
South Bend, Ind.	Frances Shop
Springfield, Mass.	Albert Steiger
Syracuse, N. Y.	Helmer's
Tampa, Fla.	Wolfe Bros.
Tulsa, Okla.	Renard's
Tyler, Tex.	Mayer & Schmidt
Washington, D. C.	Rizik Bros.
Wheeling, W. Va.	Stone & Thomas
Wichita, Kans.	Henry's
Wichita Falls, Tex.	Reed's Parisian
Wilkes-Barre, Pa.	Hollywood Shop
Winnetka, Ill.	Ruth McCulloch
Worcester, Mass.	Richard Healy
York, Pa.	The Fabric Shop

72 Seasons, Florida's Tradition for

LUXURY

THE FAMOUS FLAGLER SYSTEM HOTELS

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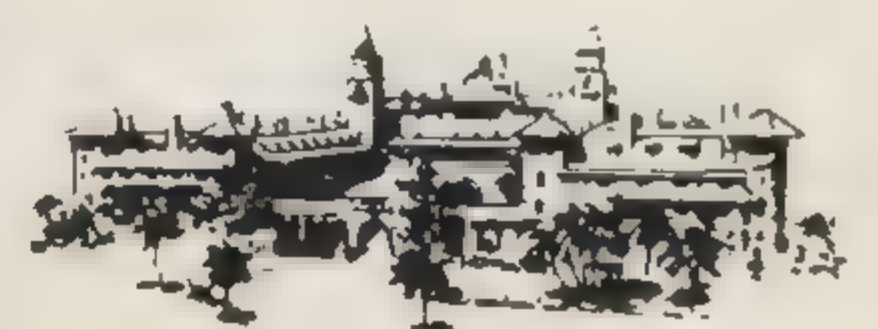
OPENS DEC. 19, 1959



HOTEL PONCE de LEON

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OPENS JAN. 2, 1960



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la poudre
PEAU FRAICHE
la sous-poudre
CREME DE CARON
le démaquillant
CREME DE CARON

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CARON

VOGUE

JANUARY 1, 1960

"The beginnings and endings of all human undertakings are untidy," wrote Galsworthy. Yet there is something appealingly tidy and precise about this date: January 1, 1960. A new day of a new year of a new decade—it seems a fresh, shining, and perfectly blank page on which anything can be written; to be marked, clearly, Page One.

A new decade is a good time for a new beginning. So is a new year. So, for that matter, is a new hour of *any* day. Any minute is a good time to put the untidy past behind us (where it belongs, as the car ads say). Among its untidinesses: the careless gossip, the cluttered desk, the fallen idol; the lost temper—with its corollary, the lost friend; the habit of skipping breakfast, the habit of not skipping a third cocktail; the concept that People Don't Change. They do, all the time. Even *trying* to change can unclutter the desk, regain the friend, form the good habit, break the bad one. The great American philosopher William James believed that character is actually a sort of personal tape recording of one's daily, hourly thoughts, words, and above all actions; by consciously changing these for better ones, the tape recording must, inevitably, be changed, must become better. . . .

Or, look at it this way: The next year (hour, decade, minute) is a book that you are writing—not a book that you are simply going to be forced to read. You can put anything in it you want, good, bad, or indifferent (and the worst of these is indifferent). But at least grasp the pen and write something—something that means Page One on your own terms.

Vogue's
eye view
of
PAGE

1



changes

Everything's coming up Sixty, and while the traits that will flavour the decade are still less known than outer space (an area now as coolly ensconced in the minds of five-year-olds as their own bathtubs), the atmosphere is charged with speculation, with high tries to forecast which "flakes of eternity" have what it takes to be history. Eternity or not, election year or not—and incidentally we can't wait for the new TV election patch—fashion goes on, keying the decades as clearly as an almanac. Right now it seems to us to go like this: Retreating fast is the monopoly of the quick skirt—slit skirt pared close to the hips. In its place: the full skirt, the bias skirt. Bias, in fact, is one of the key words in the new clothes talk, and the newest dress-shape going has—before all else—softness, slant, a thoroughly female waistline. Further cheer in the 1960 suit life is a new alternative for the Chanel suit—see page 106. Beyond that, a fresh colour crush—first flashes, page 116. Travel clothes weigh in this year in ounces-per-look: more of this, next page. The sun in the morning will see barer beach clothes, and the moon at night can look for lots of décolletage—example, page 94. The heads about to be delightfully turned by all this will have—if they're on the *quatre*—smoother hair: some cut on the bias in the great Bacall manner; some rounded, incriminated, rather French. The hairpin is in for a revival (French twists, chignons, et cetera). Inside Sixty's heads will be a new set of telephone data—as of 2-7-60—American women living in the New York area can dial directly any of 53,000,000 long distance numbers in the U.S. and Canada. More quick looks at the life and times in the works on the next twelve pages.

quick
looks at
the life
and
times
beginning

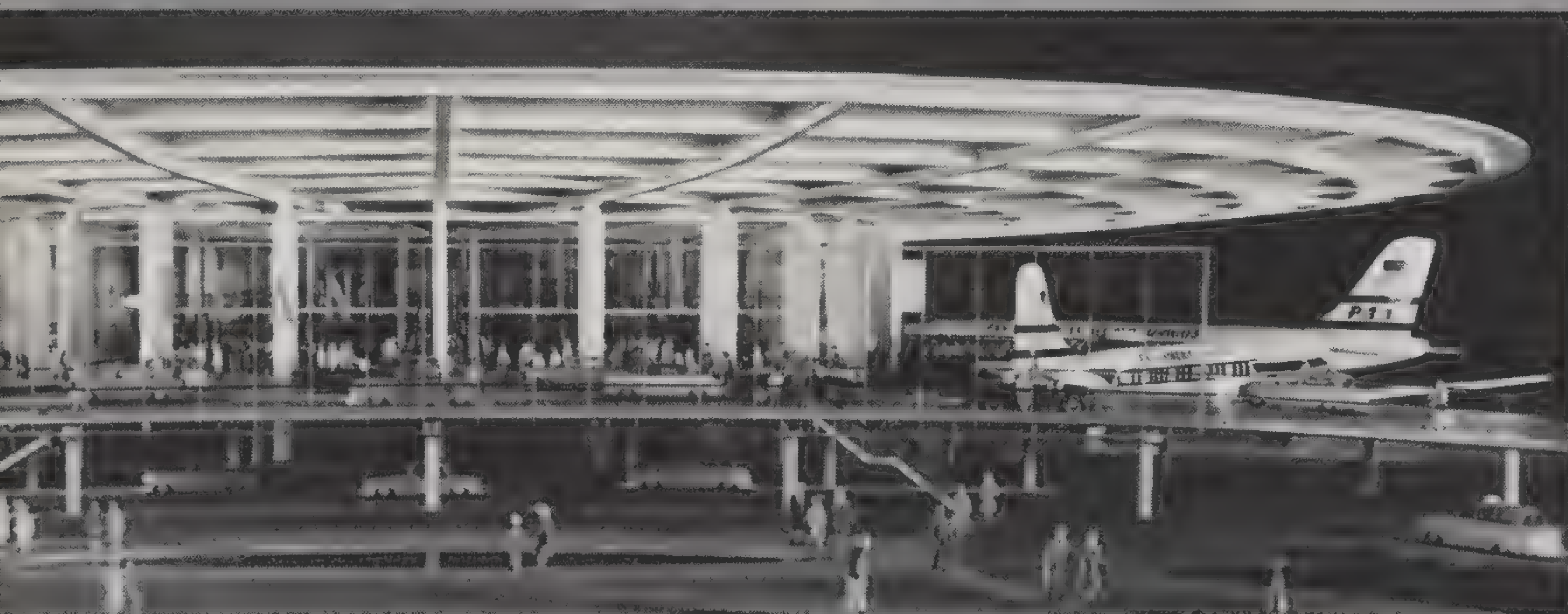
1960

New lease on suit-life: the sway of a full skirt. Navy-blue suit of Forstmann worsted crêpe, with a red belt, an important white blouse. About \$225. By Catherine Scott. At Lord & Taylor; Marshall Field; Neiman-Marcus; I. Magnin. Halo hat: Emme.

CHANGES 1960

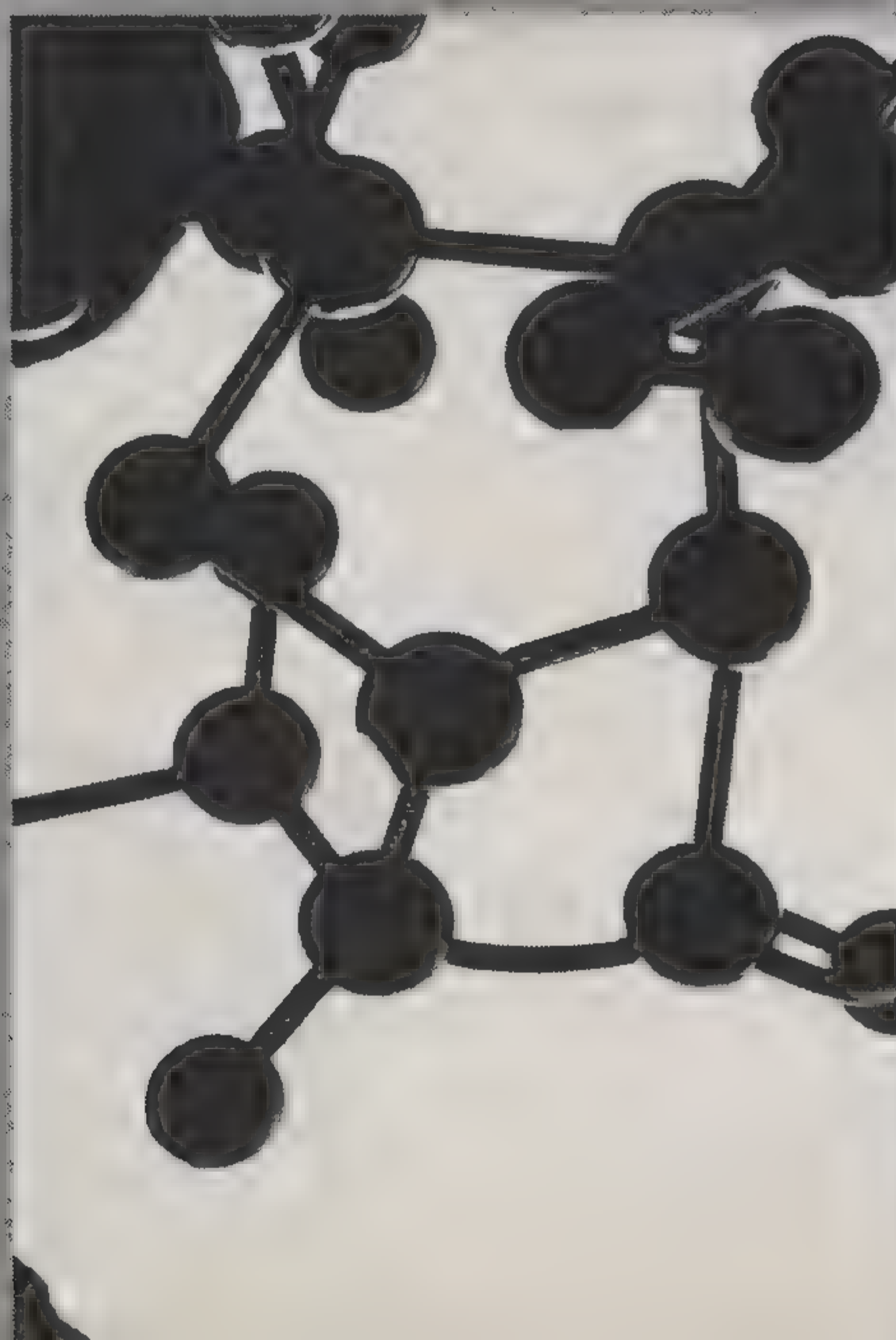


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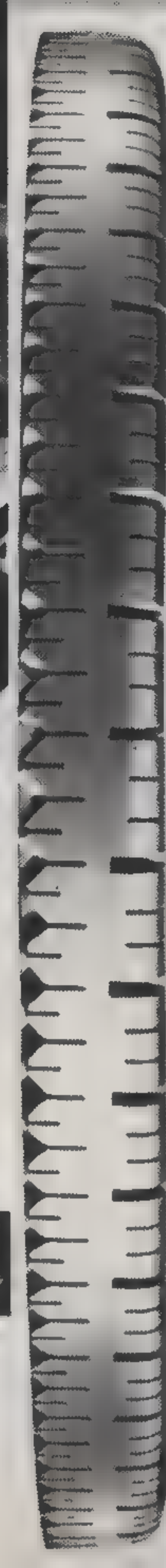
3


4 *ndurns*



5

2





In an exhilarating, accelerating age, some first signposts of the decade to come—from gingham shoes to radio telescopes—are charted here.

1. Feather in the breeze of excitement over the new weightless (or practically) clothes—one example, the dress lashed to this feather and shown again, life-wise, right. Wrinkles fade into the far horizon, and weighing in for trans-ocean flights no longer means a last-minute strip-tease of heavy objects.

2. Three-ring renewable tire. Made by Pirelli of Italy, this new separates-dressing for cars involves a ridged casing, three treads (one shown left) that are snugged over it, switched when worn, and can—in the winter—be changed to a cleat-pattern.

3. New hope for plane boarding without the wind and the rain in your hair: this four-acre parasol that makes Pan-American's almost-ready terminal at Idlewild Airport. Planes parked under the cantilevered roof are reached via one-level gangways from the second-floor lounge. Also in the works: a mobile lounge-bus for the Federal Aviation Agency, to ferry passengers, unruffled, from terminal to plane.

4. Ersatz inner ear—Harvard's Modern Language Aptitude Test devised to detect, even in the monolingual, a natural ear for linguistics. Using fake grammar, eerie phonetics, it predicts success in absorbing foreign tongues at high speed. Left, an English word roughly synonymous with one of the following: patience, complaints, tools, a drug, mystery. Correct and revealing answer: patience.

5. Syncillin (molecular structure, left) and other new synthetic penicillins seem likely to recover ground lost by natural penicillin when drug-smug bacteria began to grow immune to it. Made by adding chemicals to the recently-discovered key substance of the parent drug, these new synthetics may well have the further advantage of being safe for the allergy-prone.



Total avoirdupois—just under 10 ounces: this dress (right) packs like a scarf, travels without a wrinkle, and, like the new featherweight fabrics it represents, makes plane luggage a featherweight problem. By Robert Morton, of silk chiffon, lined with more silk chiffon; brown and beige print. About \$70. Saks Fifth Avenue; Julius Garfinckel; Sakowitz.



LEOMBRUNO-BODI

6

Backing for a new show—the dress, at left, with a 1960 kind of bareness: a reverse décolletage. This, of black grainy silk, by Edward Abbott; about \$70. New locale for earrings—both worn on one side; one clipped top-ear; one at lobe. Dress, Van S earrings: Saks Fifth Avenue. Dress: Harzfeld's; Frost Bros.

WITH 'COUNTDOWN COLLEGE'

7



8



9
The shaded eye, done with brown shadow stick, to produce a devastating Garbo-lidded look. A line is drawn at the crease of the eyelid, blended downward to within a smidgen of the lash line, and outward—winglike—at corners.

Changes 1960

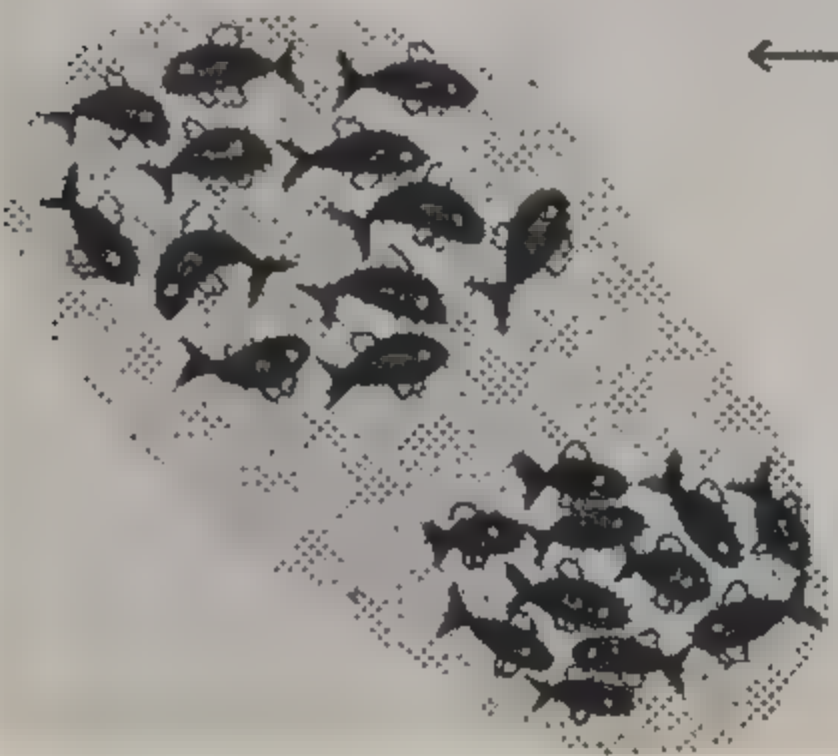
7. M.S. degrees in Space Technology, given now by one-year-old Brevard Engineering College (called Countdown College in the "trade"). Located in rocket-conscious Florida, Brevard derives its students from the men who man the local launching pads, engineers and technicians who take courses in space medicine, time dilation, weightlessness, celestial mechanics.

8. New dog made official—the diminutive (nine to ten inches high) silky terrier, recognized recently by the American Kennel Club, can now be shown in its own class for the first time. Similar to the Yorkshire terrier and classed as a "toy" dog, the silky is an import from Australia. (We showed one, incognito, on the cover of Vogue, September 1, 1957.)

10. A young numbers game, being precipitated now in elementary schools across the country by a revolution in mathematics teaching. *Seeing Through Arithmetic*, a text published by Scott, Foresman, concentrates on making children see mathematical relationships—e.g., the reunited minnow family, below. Part of the act is introducing non-algebraic equations at an early level, and pioneering a new method of long division.

11. Refuelled interest in bridge, whumped up by the current Sunday afternoon bridge bouts on television when teams of tournament players do their tricks for cash prizes, with play-by-play commentary by Alex Drier, and analysis by the coony expert, Charles Goren. More refuelments: the boom in bridge parties in Boston, Lake Forest, and points East; RCA Victor's long-playing two-record album, "Play Bridge with Morton Rubinow," that gives lessons.

13. The world's most powerful star-snooper: a giant radio-telescope, now being constructed by the U.S. Navy. The seven-acre reflector dish of this apparatus will pick up signals from far-away stars, and eavesdrop on the universe, taking in nineteen times the distance possible to Mount Palomar's probing telescopic eye. This, to be completed in 1962 at a cost of \$79,000,000.



← Imagine that the group of 11 minnows is put back with the group of 12 minnows.

12
11

← Add 11 to 12.

10



11

12

The beige glove—a '60-ism of fashion, fresh wear-with-everything elegance. These, of doe-skin-finished lambskin, by Grandoe; at Altman's.



OFFICIAL U.S. NAVY PHOTO

13



15 The bathing suit with an extra—very 1960; here, the extra's a matched beach coat. Maillot of knitted Helanca nylon, about \$23; cotton broadcloth coat, about \$16. Both, by Cole of California, in yellow (bright 1960 news) and white. Lord & Taylor; Marshall Field; Joseph Magnin.

Changes 1960

14. Home kit for tracking satellites, a diversion not yet in direct competition with crossword puzzles, but possibly on its way. The Holmes tracker consists of a large sheet of maps and charts. Orient this north, check launching, orbital times, and equatorial angle with the daily paper, and you should come up with an accurate prediction of the whatnik's path and schedule. Cost, \$2.

16. Tri-colour fake eyelashes: three layers of sweep—say, brown, blue, mauve—give eyes new depth readings, desperately mysterious allure. By Lilly Daché.

17. Gypsy earring revival. For the right 1960 look, the fashion formula is one earring worn only on the beach, or poolside, with a coiffure that suggests Romany. The earring here, a gilt hoop-on (no puncture necessary). By Judith McCann at Altman's.

18. The Music Sphere, hi-fi set for the future, designed in aluminum for Alcoa's Forecast Collection. Globe-like when "closed," it reveals bright bands of colour when open (right). The two speakers atop it telescope out like inquisitive antennae. More a prediction than a product, the Sphere is not on the market at present.

19. A new kind of African explorer—the statistician—will descend on the Dark Continent in group-waves during the next five years. Computer-equipped, U.N.-sponsored teams plan to safari forth in jeeps to count heads (human and domestic animal) and other quantities in an attempt to discover "how much of Africa exists outside a money economy."

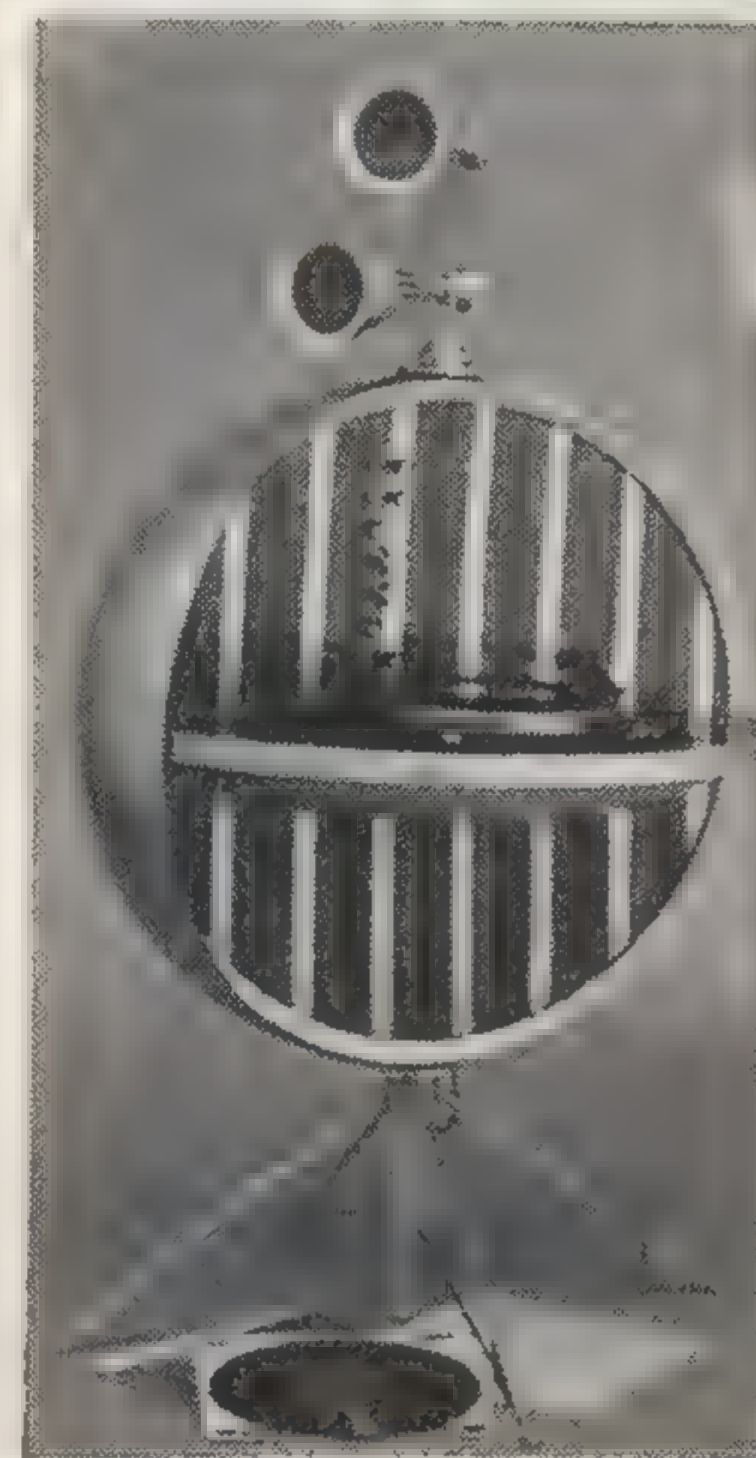
21. 1960 counterpoint: Oxford University's first skyscraper will rise, solid and nine storeys high, among the famous "dreaming spires." Designed by Ramsey, Murray, White & Ward, it will house the University's engineering department. A tenth floor, part of the original plan, was lopped off because of local anxiety about the intruder on the skyline.



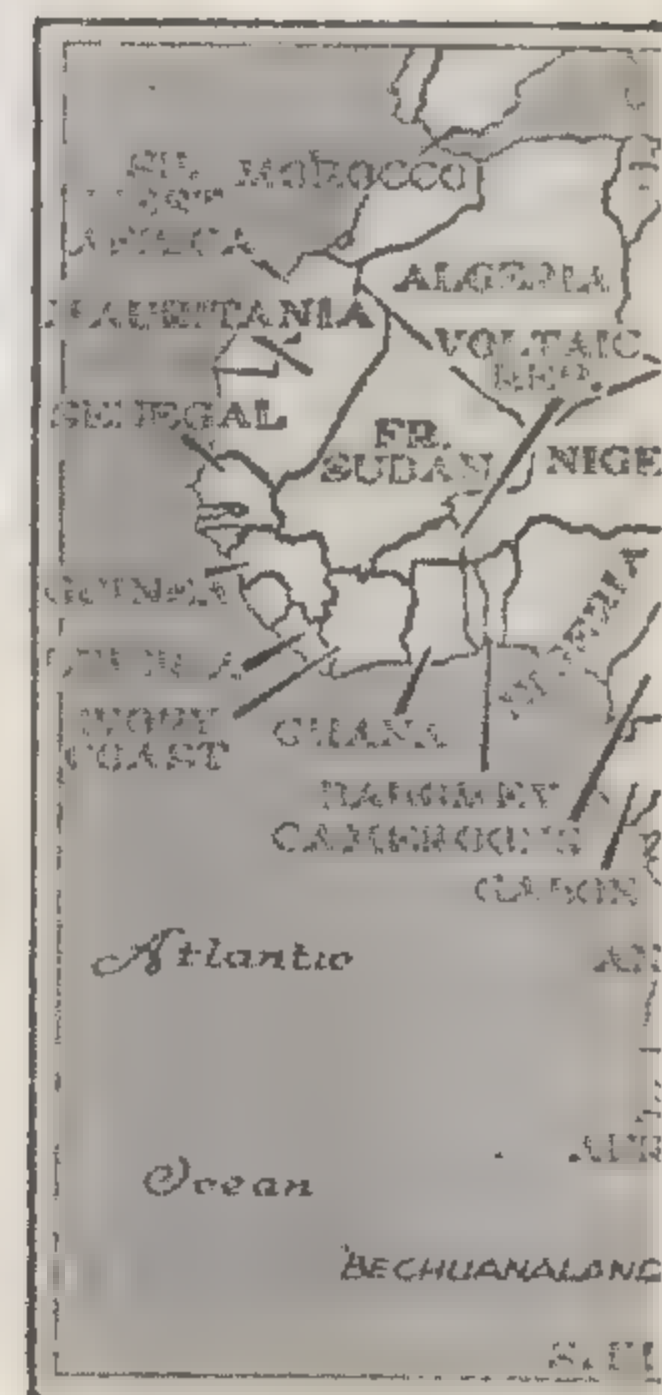
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18



19

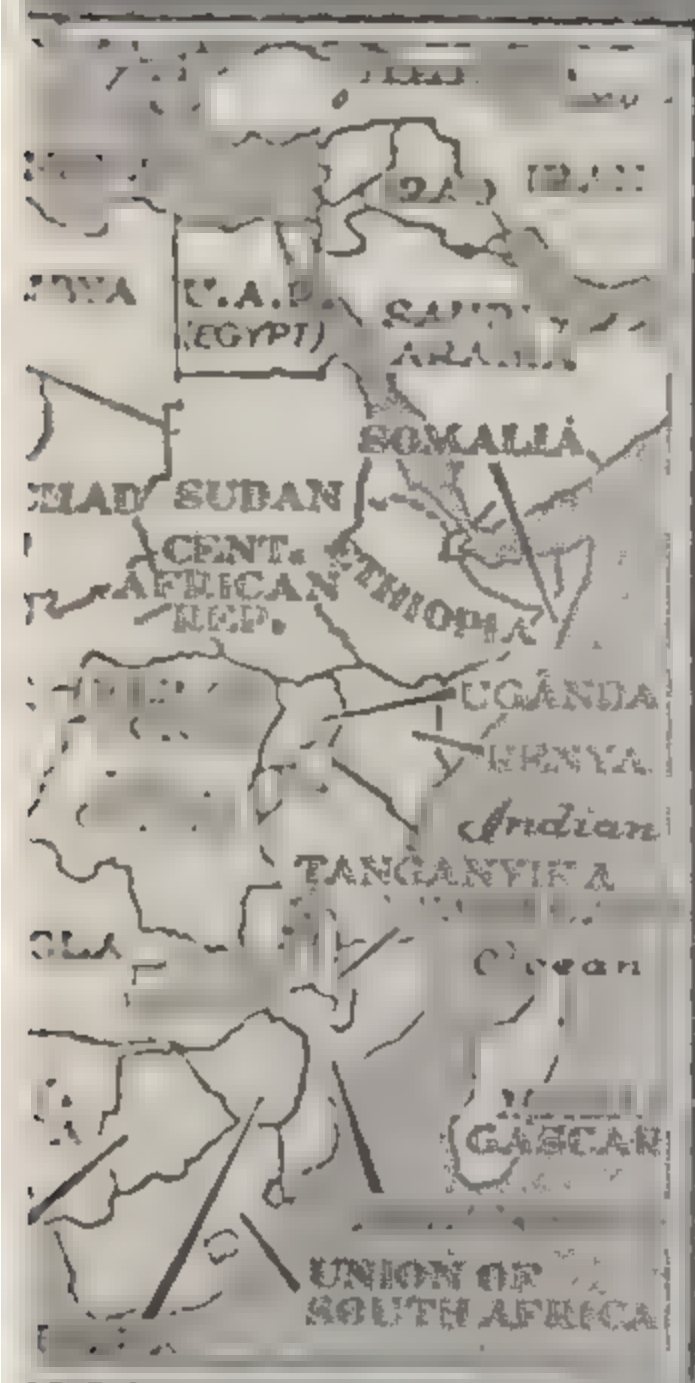
16





Tipping the 1960 fashion boom in fabrics from India: the hand-woven Indian cotton, right, a brocade in pink on white. The dress is a soft sliver with a bloused top of pink silk chiffon; the jacket—vaguely Chanel with maharanees overtones. By Estévez, at Lord & Taylor; Meier & Frank.

20



21



a two-inch animal, shaped like a tear-drop with a large blue eye on either side.

Changes 1960

22. New deep-sea life: The extraordinary creature described above, with its tear-shaped contemporaries, inhabits a just-discovered plateau on the bottom of the Arctic Ocean, was brought to the surface by trawling scientists.

24. Shots without needles: Taking the sting out of inoculation now is this cowboy-joe device which shoots fluids through the skin at high speed. Now being tested by the Army, it's reported as practically painless.

25. Porcelain enamel—to buy in a stream of new colours, patterns, textures. One new use for it: in fireplace hoods.

26. A change in -mycins—represented here by 1,000-times enlarged crystals of Declomycin, a new antibiotic with several times the beneficent wallop of previous -mycins, including Aureo-.

27. Drive-in everything's go on and on, with the latest gadget for the car-bound a drive-up pay phone, boothless, shielded by plastic.

29. New housing development for life on the moon: a cigar-shaped metal cylinder, 340 feet long, that will float on a motionless sea of dust, if, as many predict, the moon has such a surface. The building would contain living quarters, labs, a radio centre, and maintenance shops for spacecraft. Over it: a shield to protect it from stinging showers of interplanetary meteoric dust.

30. Revised family-plan sports car—the Daimler V-8. It holds three adults, or two adults plus two children, goes like a bolt out of the blue (top speeds of over 120 m.p.h.), has a reinforced fibre glass body and fabric convertible top.

31. Quick way to tell a traveller from a tourist: When in Russia, Samarkand or not? The answer should be yes, though the journey is not for the meek. One of the oldest cities in Central Asia, Samarkand was the capital of the Mongol hells, Tamerlane. Tile-covered, time-blurred, the ruins of his palace (Sovfoto, right) still stand; his tomb bears the shivering inscription, "And were I alive today, mankind would tremble."

U.S. ARMY PHOTOGRAPH



25

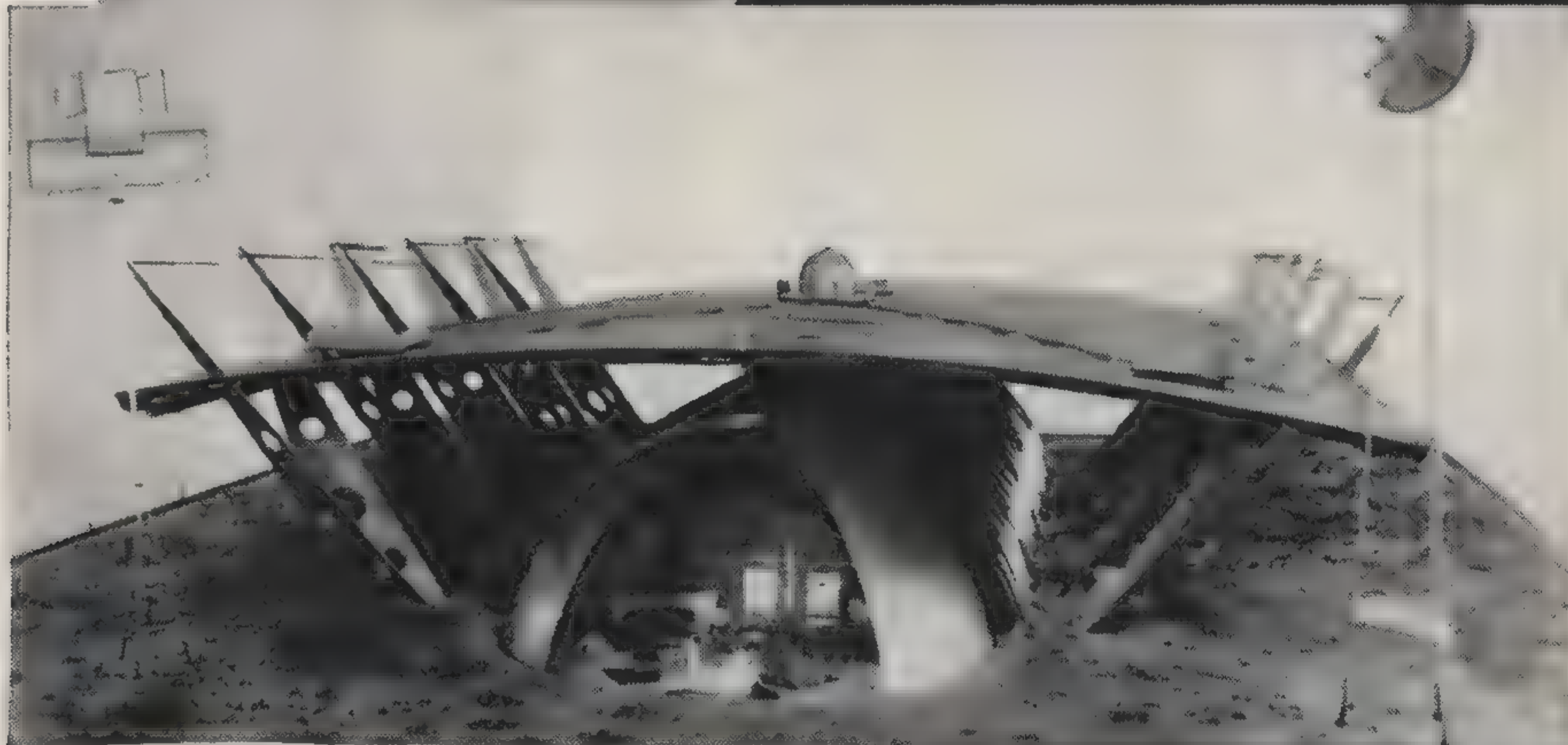
← Changed colour for sealskin—seal colour, *au naturel*. A warm, caramel brown, it's contrasted here with a collar of natural sea otter; for day, town, travel. By Ritter Bros., of natural Russian fur seal. Also at Joseph Magnin; Holt Renfrew of Canada.

26

LEOMBRUNO-BODI

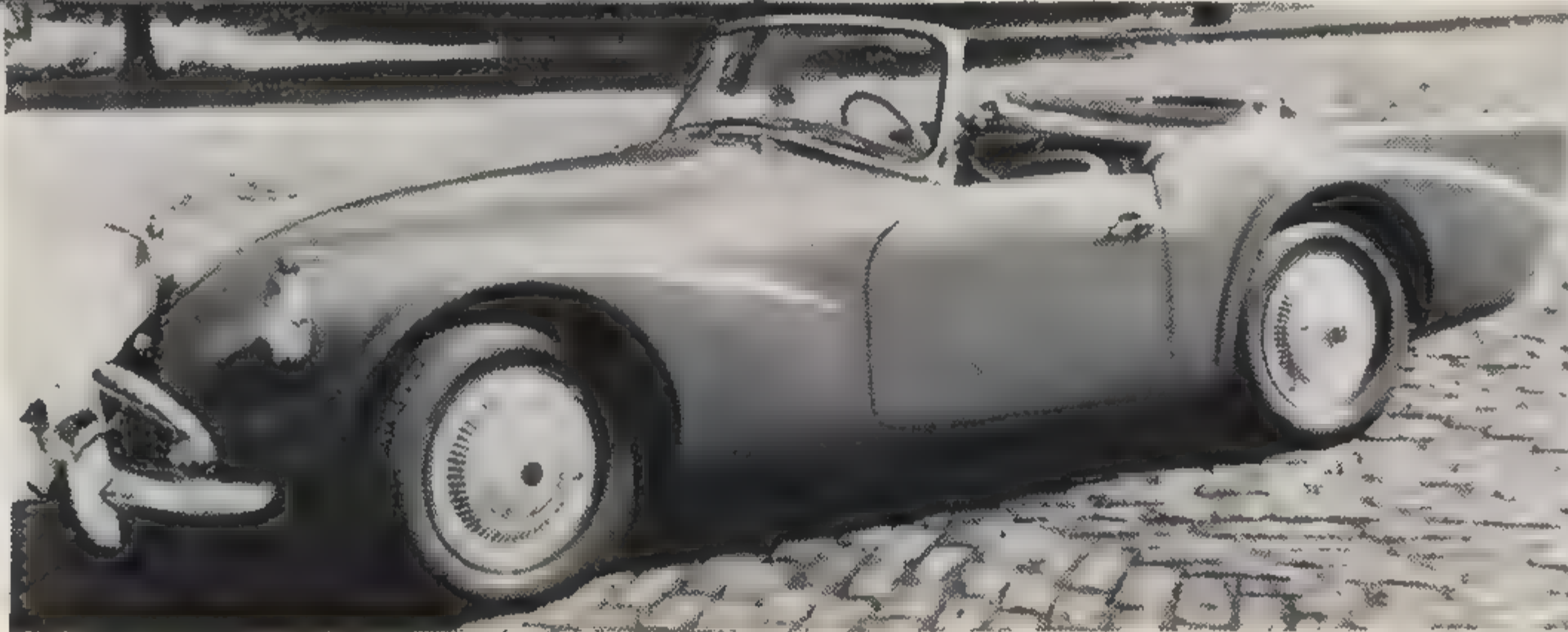


27



29

28 Ivory pallor in jewel-form, now—stacked real beads, above; bogus bangles jotted with coral or turquoise (for which see page 118), all adding up to a change for the flattering. Beads by Nettie Rosenstein; Bonwit Teller; I. Magnin.



30

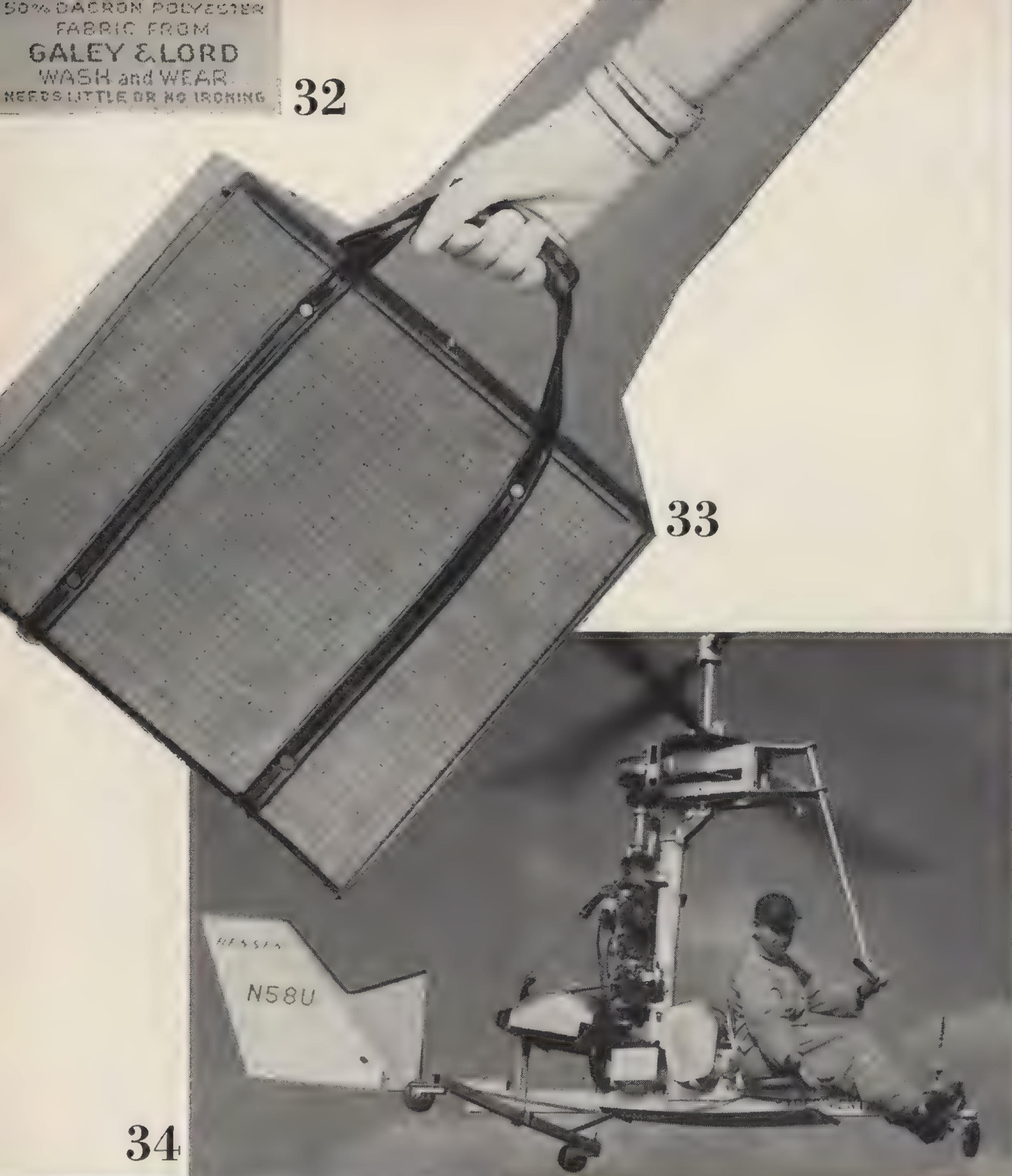


31

PALUMBO

50% DACRON POLYESTER
FABRIC FROM
GALEY & LORD
WASH and WEAR.
NEEDS LITTLE OR NO IRONING

32



34



The reversible dress—not schizoid but just plain sensational, quite possibly the dress of the year. Example, right: taupe on one side, with black as its alter ego. The shoulders, a matter of corset-hook fasteners. By Gernreich-Bass; matte jersey of Avisco rayon. About \$45; at Jax; Nan Duskin; Neiman-Marcus; Frederick & Nelson. —→

35

INFLATOPLANES
36

37

Turning up everywhere now: gingham, here on its latest fashion kick—the opera pump. Made of Thai silk checked in crashing shades of orange and fuchsia. By Mademoiselle. About \$20. At Lord & Taylor.





38

C hanges 1960

32. New laundry directive in the form of a label; the one shown here, from Galey & Lord, sticks with its shirt, dress, or whatever, through slosh and drip, a constant reminder of how clothes like to live. Expect more of these throughout 1960.

33. The transistor exercise machine by Relax-A-cizor. No bigger than a brief case, ready to run like a pet mouse without plugs, it travels everywhere, making muscletone possible even in the heart of the Amazon. For details, see page 167.

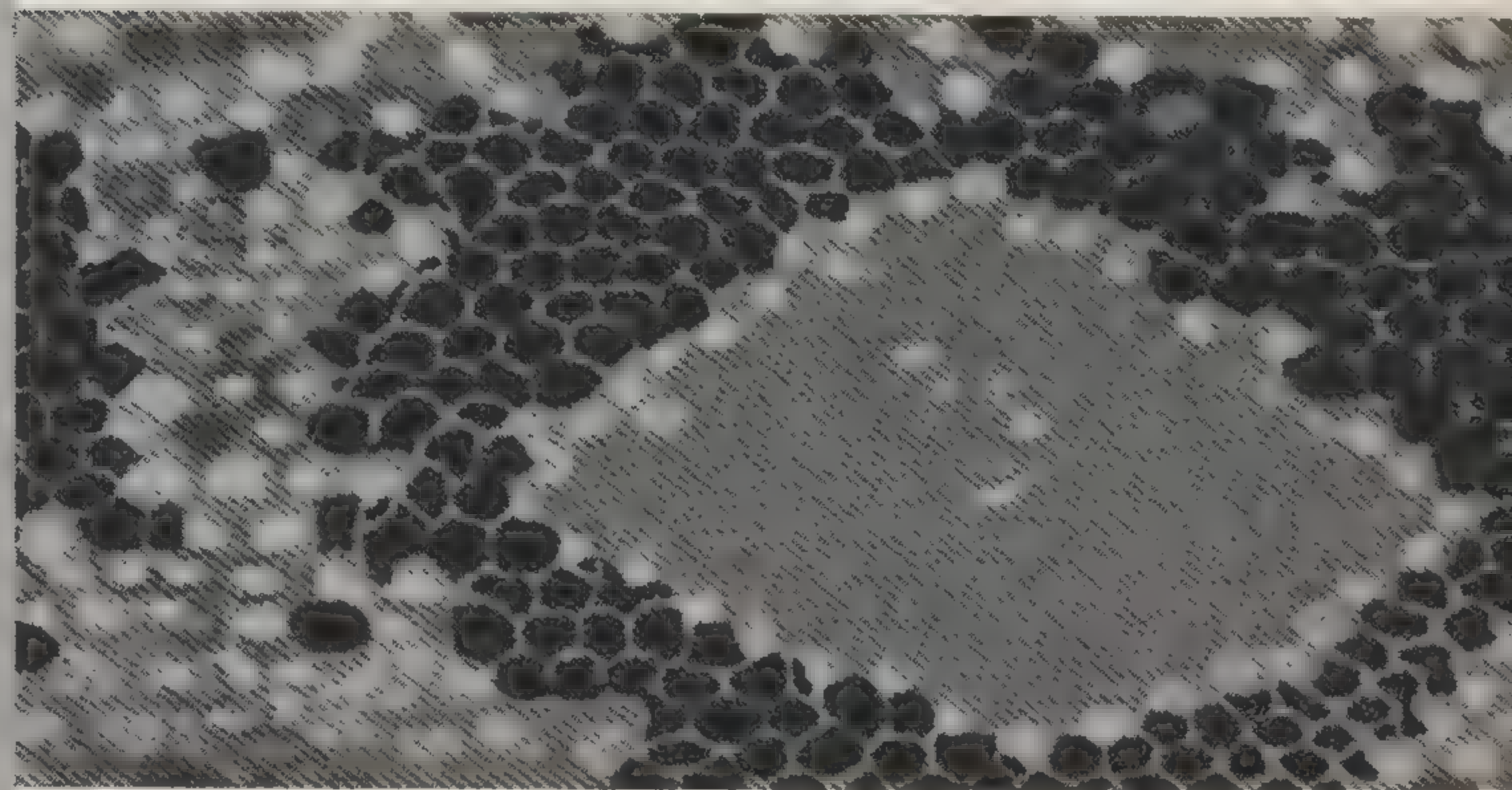
34. A one-man helicopter (tomorrow's "second car" for suburban families?), the "Little Zipster" (left), described as one of the world's smallest 'copters, cruises comfortably at 60 m.p.h., runs on standard gasoline, can be refuelled at roadside service stations. It weighs a neat 450 pounds.

35. Midtown hotel with motel personality: guests checked in on the fourth floor to the tenth will drive up a central ramp, park in garages just beyond their bedroom doors. (Proving, perhaps, that in America a man's best friend is his car.) This newest of the Hilton establishments is planned for San Francisco, probably won't have its first occupants before 1962.

36. Inflatoplanes, collapsible airplanes that blow up like beach balls, will provide a marvellous new rescue technique for stranded pilots, et al. From package to plane requires six minutes' inflation, easily managed with a tire pump. Made of rubberized fabric by Goodyear, these midgets take off from water, snow, or a small clear field, fly a leisurely 60 m.p.h. (A packaged Inflatoplane can be carried, incidentally, in the trunk of a car.)

38. Quick-change fashion—one dress with two sides to its story. See left.

39. The python print, replacing leopard as the jungle's contribution to fashion. The swatch shown below is a sinuous silk surah by Couture.



39

40 New now: clothes on the bias —this suit, for instance, with a skirt that moves freely, swings wider than recent suit skirts. It's topped by a short jacket; a black cotton jersey blouse. By Ben Gershel; Anglo grey wool. About \$245. Saks Fifth Avenue; Woodward & Lothrop; Harzfeld's. White flannel beret with red camellia, by Emme.

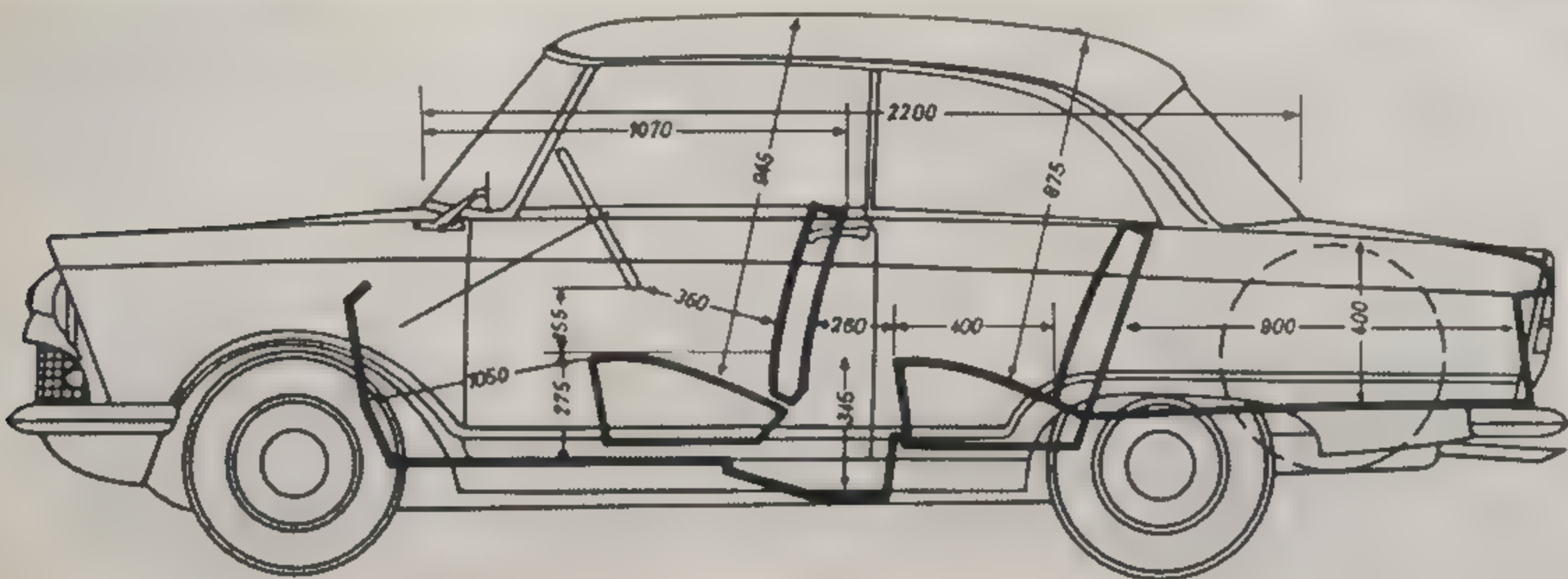
Changes 1960

41. Precocious infant car: the DKW-750 is dispensed by the elegant hand of Mercedes Benz but costs a pleasantly compact price (roughly \$1,700). Expected in America this year, it has a top cruising speed of 72 miles, runs up a whopping 32.5 miles to the gallon. Other more complex attractions include a two-cycle, three-cylinder engine.

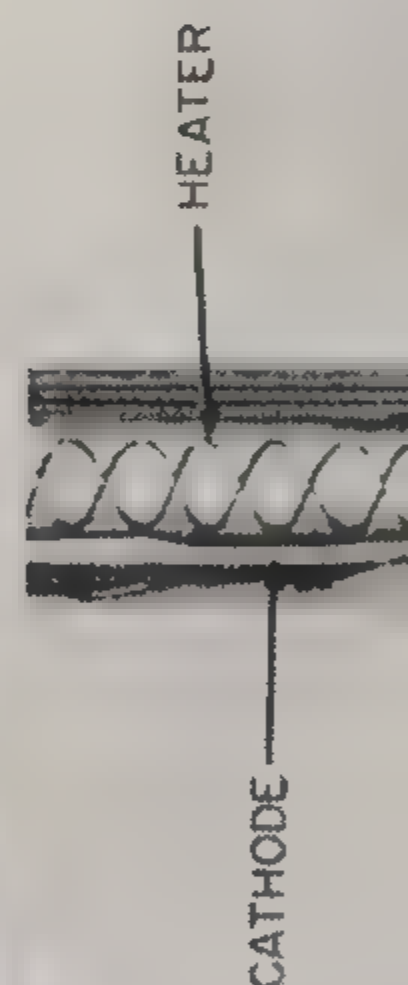
42. Smellies—the newest thrill in movies—are out now in two versions. Mike Todd, Jr.'s Smell-O-Vision blasts scents in individual winds to each seat, cued by an olfactory computer called a smell-brain. In Todd's first flick, *Scent of Mystery*, he invades the audience of nostrils with more than 40 atmospheres, including train smoke in a tunnel as a locomotive bears down on the heroes; essence of port wine—when a man is squashed by a landslide of wine kegs; and (right) Oriental incense as heroine is pursued through ancient mosque. In another perfumed venture Walter Reade, Jr. set scent to *Behind the Great Wall*, a China-sized film about present-day China. . . . So far no word on Aldous Huxley's famous "feelies."

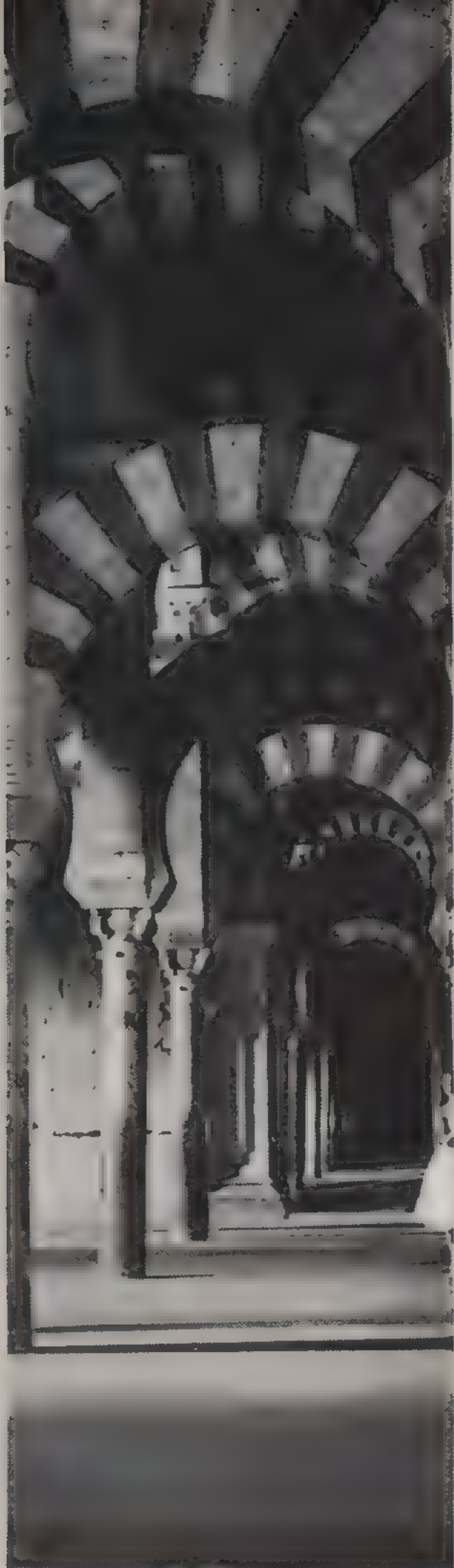
43. Electron tubes, getting smaller and more efficient all the time. RCA's rugged "Nuvistor" is the size of a thimble, withstands great temperature extremes, shocks, and vibrations. Predicted for it, a useful future in tv sets, computers, and, aloft, in guided missiles and jet planes. (Vogue's first "Changes" story, January 1, 1953, announced the advent of the transistor, nu's predecessor.)

46. Portable paper house, good for about three seasons: Designed by C. William Moss, it is approximately 15' in diameter, can be set up in twenty minutes, is portable as a seven-by-three-foot, hundred-pound package. Made of plastic foam with paper bonded to both sides, it's only one of a number of paper miracles—including tents, sleeping bags—designed by Moss. Needed now: a statement on what people who live in paper houses shouldn't throw. Darts maybe?



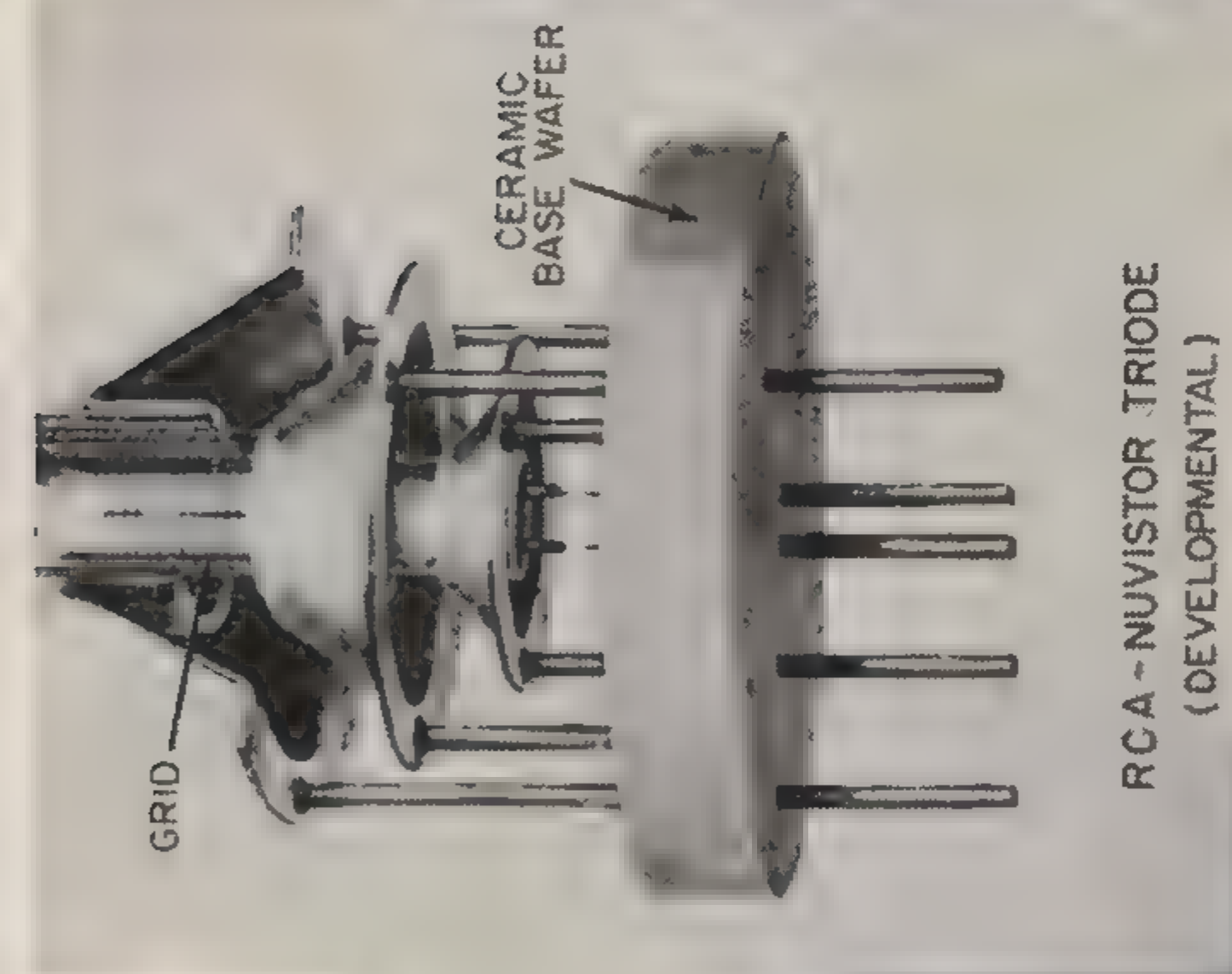
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42

43



44

New rave: the beret that behaves like a halo; worn—back and centre. This one, bright blue straw with white crisping. By Lilly Daché. At Bonwit Teller; Wanamaker's, Phila.; Neiman-Marcus. Quaker collar of fake pearls: Bergère. Bonwit Teller.

45

The Bacall fall, left, a jet of silky hair S-curved close to one eye. Good news now for anyone who hasn't a *real* Bacall fall of her own hair: the store-bought fall to wear over home-grown hair. In made-to-order shapes and shades. Joseph Fleischer.



46





News in the shape - '60 specifics

...specifically, this news: Coats and suits wearing their sleeves shorter, wider (and not settling for a glove-length short of eight-button). Really longer long jackets—juttied well over the hipline and belted for emphasis. Belts in general, re-establishing the fact that a little waist is a lot of charm. The fit of the new fitted clothes—not enough to take your breath away, but female-feminine in the gently curved proportions of the coat sketched on the facing page. *Facing page:* 1960 curves—slow but eventful, building up gradually to short flare-y sleeves, low-pitched collar. Red wool mesh coat, by Monte-Sano & Pruzan, of Dumas-Maury fabric. This, from Bonwit Teller; Nan Duskin; Dayton's. *This page:* New length of long jacket, and the new way to wear it—belted to the nines over a narrowness of skirt. Suit, by Ben Zuckerman, in navy-blue worsted. At Bergdorf Goodman; Neiman-Marcus; I. Magnin. Both hats: Emme.



R.F. 15⁹⁵



NRTB.



'60 shape specifics

Far left: Shape news—longer jacket that rides like a middy on a sea of pleats; new wide crop of sleeve; great-collar. This, in a bright, lacy blue wool; its destiny tied up with the woman who's always held that a fashion needn't be callow to be young. Suit, by Monte-Sano & Pruzan. At Bergdorf Goodman; Hutzler's; I. Magnin.

Above: '60-ness—the full-skirted dress with an every-notch-counts kind of belt, coat buttons and, comes a spring day, coat presence. By Ben Zuckerman, in black-and-white wool checks. Saks Fifth Avenue; Julius Garfinckel; Dayton's.

BY VICTORIA LINCOLN

A new sense

it would be as absurd to discount the expectation of newness that each decade brings as it would be to say that since sonnets have fourteen lines and a set rhyme scheme, they are all alike. A decade, like the poet's fourteen lines, is the predetermined form within which we create a newness from the stuff of our own lives.

It is a highly personal responsibility.

It always has been, indeed; but rarely so much as now, when we hope for the decade that will bring, not the War Nobody Won, but a peace in which our kind of government shall be tried on its merits.

For the whole point of a democracy, after all, is the fact that the way it works out—which is, of course, all that the world has to judge it by—depends, in the long run, not upon some vague *They*, but upon us. Inescapably, if we're going to find the newness we want in the 'Sixties, and not the newness that we dread, we have got to *be* a newness, and in our individual selves. Or, in other words, we have got to be artists. Let me tell you what I mean.

Have you ever planned an evening, the cocktails, the dinner, the talk around the fire, and felt, as you closed the door after the last guest, "That really went well"?

Have you ever come into a familiar room and found yourself seeing it for the first time? Thinking, "Why, that blue chair has always belonged over *there*, by the fireplace."

Have you ever had an overcrowded week disrupted by a child's serious illness, or by an unexpected visit from a dear friend, and found that all manner of pressing duties and engagements had suddenly become too inconsequential to think about?

If you have, you are an artist, already.

You have used a disciplined medium (conversation plus food) to heighten and express an idea or emotion (friendship) by containing it in a predetermined pattern (dinner party).

Going deeper, you have seen something (that room with the misplaced chair, for example) *without preconceptions*.

And this is the artist's central gift. His work succeeds only in the measure that his response to life is at *first-hand*; neither his maturing skill nor his maturing wisdom must ever modify his ability to see his world as if he had just entered it. It is because of this immediacy that great art both disturbs and satisfies.

It is no mystic gift but common property, though most of us come, in time, to leave it at the back of the drawer. Yet only in so far as we use it can we make something new in our world through the final function of art: *selection with-*

out falsification. The lawyer's kind of selection sorts out the true facts, which will sustain his plea, from those that will damage it; we need a selection made solely upon the grounds of *important relevance*.

It is the same kind of selection, indeed, that you yourself made unconsciously as your life broke free of that week's clutter to assume a unified meaning (the sick child, the beloved guest).

This is the artist's way to newness. The predetermined form—a decade, for instance. The disciplined medium—in our case, daily life. The surprise of first-hand seeing. And, finally, *a new sense of what's important*.

I do not pretend that it is an easy way; and, strangely, the Puritan in us has always shrunk from it. Strangely, I say, because surely it was Christ's, as He reached through the clutter of much-hallowed irrelevance to draw out those two Commandments upon which hang all the law and the prophets. Yet I hope that you will hear me through, for as individuals and as a nation I believe that we are in desperate need of this way to newness, and for the very odd reason, that we are idealists.

We Americans are very far from being the materialists that we are sometimes called. We reach for our ideals continually, not only with our lips but in our lives. And when we fall short, we feel self-convicted. But it hurts to feel self-convicted, and the normal protection from that hurt is to put on a little act. A certain degree of hypocrisy is found in all idealists this side of sainthood.

Only, alas, in trial by peace, the little acts don't work. Just look on the other side of the fence, if you want to see what I mean. Most creeds and most systems look right on paper, but in the end, unless we settle for trial by combat, individuals and nations are judged by solid performance.

And I rather think that we can save ourselves a great deal of time, and perhaps save our world an amount of tragedy, if here and now, with this decade just beginning, we take an artist's fresh, first-hand look at a few of our most cherished ideals.

Look, as if they belonged to some altogether alien culture, and ask ourselves, not how well we measure up to them, but simply as how desirable and workable these ideals impress us—as visiting strangers. And then, having looked, make our first, fumbling try at sorting out the parts of them that we believe in, genuinely and matter-of-factly enough to live by.

Don't be afraid to look: there'll be more than enough honest high purpose there for us to go on, at least as well as we did before, and, perhaps, better.

of what's important

Indeed, I hope that we will be helping our system of government to obtain the favourable judgment of a world which is now one-twentieth Christian and less than a third white.

And I *know* that it's the only way we can really teach our children what we want them to be—those clear-eyed little brats who so vexingly imitate what we do instead of listening to what we say.

And, finally, it's the way to enjoy our lives. For to enjoy yourself, you've got to be yourself—to find the real, and therefore *working*—beliefs that you really respect; and then respect them, all-out, and respect yourself for having them.

Quite a program? I don't think it's as hard as it sounds. For I don't expect us to pass a miracle with it: to make America a Utopia, or us radiant saints. I only hope it will work well enough to make the real, small newness that can swing the trembling balance of this new decade to the side of the angels.

So let's start by asking ourselves impertinent questions. It's all right, nobody will hear you but yourself.

About honesty itself, for instance. Does it work? Well, when?

a while ago, my grandson washed one cheek with *the* soap, the other with *any other brand*, saying as he did so, "If my right cheek isn't softer, I'll never believe anybody again." As it happened, what he used on the left was a pumice soap, good and gritty. Now he's the perfect consumer. Otherwise he might have come to take it for granted that dishonesty is necessary to free enterprise.

And about our private lives. When we talk about *managing* people we love, for instance, what do we mean?

And, speaking of love, I once had an Apache Indian maid who was shocked by the bare notion of loving your enemy; to her it was wrong. It's worth knowing how we really stand there, in our detached, alien-stranger, questioning selves.

Questions like that will help us to know whether our private religion is a true Christianity, active in charity and forgiveness, or a neo-Buddhistic equating of God with Miltown; they will help us to discover how much we believe in freedom, and not simply in freedom to believe as we do. How much we still dare to remember those words of high courage, "I disapprove of what you say, but I will defend to the death your right to say it."

Ask the questions, for among the doubts and the confusions you will find your certain, central convictions.

And, in their light, you can start choosing the relevant importances of your life. You can evaluate the life-giving purposes, the meaningless futilities, the unnecessary clutter and the necessary accommodations to things-as-they-are, that make the stuff of your life. You will deny nothing, only choose what you shall keep and emphasize; choose what to let go.

And so you will start to make a newness of this new decade.

I don't know what that newness will be like. If you've really looked at your *own* values, fresh and first-hand, you are, thank God, an individual, and unpredictable. The important thing is that you will be strong with the joy that the artist knows as he lifts the essentials from the clutter to make another newness. And from such joy comes all our world's good.

Only remember that no part of life is too little to deserve the questioning treatment. For if we can't realize what a mixture of the sublime and ridiculous makes our texture of living importance, we're pious snobs; and we're sunk.

For instance, I know a girl who decided a year ago that, as she didn't have time for both, it was less important for all her children to get seven baths a week than it was for them to hear her read the books that she once loved and still does. *The Secret Garden* . . . *The Wind in the Willows* . . .

It was a choice that *I* never could have made, and I will say that the backs of those children's necks leave a good bit to be desired. But they're healthy; and their minds are taking on that charming quality, fresh and allusive at once, that we call civilized. And their mother has her reward, for they talk to her as if she were a person, not an institution.

I hope that most of us are going to go on bathing our children. But I also hope that, like that young mother, in some area or other of our lives, we, too, are going to give a sudden, first-hand look and make some equally revolutionary choices. And not only in those matters which our steady, vital attention shows to be important to us: seven baths a week, for example, or the right brand of coffee. But also in those areas which our dim, second-hand glance tells the waiting world, rightly or wrongly, of our basic indifference. Our ideas about honesty, let's say; about freedom.

I hope that we will look at the whole texture of our lives like that. Because, from that whole texture it is our high, human privilege to create an ordered, meaningful newness. Because, intentionally or not, we do create anyway, and it is on the basis of what we create that we are finally judged, by the world, by God, and by ourselves.

Because, in the last analysis, the artist is the only practical man.



People are talking about...

PEOPLE ARE TALKING ABOUT . . . The lift given by the start of a new decade as though the 'sixties erase the 'fifties. . . . *Fiorello!*, a new musical comedy that rushes along whenever Tom Bosley, a small, brilliant, bursting actor (playing Fiorello La Guardia) takes the stage; the big Jerry Bock song, "Little Tin Box," a lovely barroom melody with Harnick lyrics, celebrating a famous episode of crookery.

PEOPLE ARE TALKING ABOUT . . . The interstate truck sign: Have Wife-With-Gun—Must Travel. . . . The play in Paris, *Les Nègres*, by Jean Genêt who has written a glutting clownerie played by thirteen superb Negro actors, five of them masked as white colonials, their dialogue a torrent of obscenity and lyricism, their set a white jungle-gym.

PEOPLE ARE TALKING ABOUT . . . The high charm quotient of *Little Mary Sunshine*, an off-Broadway musical that flicks at Royal Mounties and sweet girls, all lifted by Rick Besoyan's music and lyrics and by Eileen Brennan's parody backward kicks, stiff little fingers, and backwoods saintly smile. . . . *Master Drawings from the Budapest Museum: 19th and 20th Centuries*, a beautifully produced book, delightful to look at. . . . The fresh magic of the Paddy Chayefsky play, *The Tenth Man*, acted by a distinguished group of elderly actors, directed subtly and graphically, tenderly, amusingly, by Tyrone Guthrie, particularly in the scene when Arnold Marlé, as an old rabbi ecstatic with God, dances his joy in a Mineola, Long Island, synagogue, in much the same way that the magic-working Dybbuk exorcists, the Hasidic rabbis of eighteenth-century Poland, felt illumination.

PEOPLE ARE TALKING ABOUT . . . The fresh programs of the Pittsburgh Symphony Orchestra and its conductor, William Steinberg, who guides it as if he were a tight, controlled spring; his bald spot, catching the light, looks like a monk's cup-cut tonsure. . . . The clever women who make their flowers to friends usefully beautiful by asking their florists to find out not only the right colour and the best day, but even the height of the table. . . . The "Méta-Matic 17," a fun painting machine by the Swiss painter-inventor, Jean Tinguely, whose noisy hybrid of Calder mobiles and Steinberg scrawls rattles out yards of designs that look like Rorschach patterns, by means of a mechanical arm holding paper, another holding crayon or ink, with the whole timed by a gas-filled balloon that bursts when the painting ends. . . . The parched uncomfortableness of the movie, *Li'l Abner*. . . . The collectors' intensity with which ten-year-olds accumulate "Wacky Plaks," post cards that bear such ripostes as, "Want to lose ten pounds of ugly fat? Cut off your head!"

PEOPLE ARE TALKING ABOUT . . . The television achievement of "Play of the Week" on station WNTA, that takes the whole package of such interesting plays (well directed, well acted, and well produced) as *Medea*, *The Waltz of the Toreadors*, *The Rope Dancers*, *The White Steed*, *The Cherry Orchard*, and runs them seven times. . . . The Englishman who called San Francisco, unused to criticism, "the finest example of Chinese Provincial." . . . *The Connection*, a nervous, sometimes painful, sometimes funny, alive, off-Broadway play by Jack Gelber who puts his on-beat drug addicts in a cold-water flat, playing jazz, snarling at the audience, crouching and catatonic, waiting for Cowboy, their Connection, to come with the stuff. . . . The short film, *Christopher and Me*, beautifully photographed memory-piece about children one summer in Maine—although it misses a point, it never misses prettiness. . . . The lecturer who could not read an article in a medical journal because it was not written in English but only in Dentistry.

Sophia Loren, eyes-on-the-bias, with an Egyptian slant, and their brilliance of white expanse, is a unique beauty; nobody at all looks like her. That peculiarly marvellous beauty shows in this photograph by Vogue's Irving Penn, a master of the direct. Long-faced, but short-chinned, her skin the colour of pinked beige, she has elegant lengths of neck, arms, legs, a narrow waist, and, in addition, the ability not only to find the right position before the still camera but to light up. (Many actresses, without lines or characters to play, dim down until they look like potatoes with spotlights on them.) In the last five years or so, Miss Loren turned herself, with help, from a bulgy Neapolitan girl—with an impudent, hip-lilting strut in *The Gold of Naples*, in which she returned from a lover to her husband to pitch for his pizzas with insolence—to an actress causing international response. Now, she has two movies, *Heller with a Gun*, and *The Bay of Naples*, both finished, both ready to be played out slowly to the public, like a fishing line. Undoubtedly, she is the most inviting lure the public knows.

At New York's Playhouse, Anne Bancroft and Patty Duke live dangerously eight times a week. If their strength holds out, they are apt to continue to do so for at least another year. Miss Bancroft, a dark-eyed, husky-voiced, twenty-eight-year-old New Yorker, and Miss Duke, a sandy-blond, wiry, thirteen-year-old New Yorker, slap, kick, roll on the floor, and slam each other, and both end up winners. Miss Bancroft, as twenty-year-old Annie Sullivan, wins her struggle to teach a deaf, mute, and blind girl. Patty Duke, as six-year-old Helen Keller, wins release from an eerie, pitch black, soundless world.

For *The Miracle Worker*, an unplumped-up true story, its author, William Gibson, a lean six-footer whose blue eyes are roofed pleasantly by thicketed black eyebrows, has condensed the one most remarkable month of Helen Keller's remarkable life into two hours, documented from reminiscences written fifty-seven years ago, but never before pulled together for the stage. Even much of the amusement Mr. Gibson provides has basis in fact. When Anne Bancroft entertains the audience by saying with cheery Irish inflections, "Oh, strangers aren't so strange to me. I've known them all my life!", she is at the end of a journey about which Annie Sullivan wrote, "The loneliness in my heart was an old acquaintance. I had been lonely all my life." And when, at the grey pump in the play's clutching climax, hysterical Patty Duke, startled by the feel of cold water, putting for the first time sensation and word together, spells w-a-t-e-r into Anne Bancroft's hand and knows that she has found the key to unlock her dreadful cell, she is re-enacting, to that word, Helen Keller's historic deliverance.

Miss Keller's deliverance was not without precedent. Without precedent it might have never occurred. Annie Sullivan's forerunner in teaching the deaf-blind was Julia Ward Howe's husband, Dr. Samuel Gridley Howe, an adventurous, strikingly handsome, Harvard-trained physician with such a passion for serving the handicapped and underprivileged that he always thought it ungentlemanly to practise medicine for money. Dr. Howe's success with deaf-blind Laura Bridgman, in its time, became (Continued on page 159)

"The Miracle Worker"

...the history that helped make a hit

The shakers and the makers of *The Miracle Worker* are all here in this one photograph. In the centre, the two extraordinary actresses, fighting the Battle of Helen Keller Heights, are Anne Bancroft and Patty Duke. Watching offside, left, stands Arthur Penn whose invigorating direction achieves balanced tension between take-no-nonsense Irish wit and mean-no-nonsense violence. (For this picture, his photographer brother, Irving Penn, directed him not to squint.) Looking on, upper right, Fred Coe, a producer courageous enough to let a woman slam a blind child around. Lower right, foreground, William Gibson, the playwright who started it all.





While most other architects have been pleased to accept straight lines and flat surfaces, since 1925

Frederick Kiesler has been proposing buildings that twist and turn. His most famous project he calls an Endless House.

The idea is simple. A room seems like a room because it has a floor, walls, and a ceiling. Each of these parts usually meets its neighbours in a clear, sharp intersection. Without thinking about it, we estimate the size of a room by looking into its corners. When a corner has been knocked out and replaced with glass, a room sometimes seems larger than it really is because one clue to distance has been eliminated or disguised.

Suppose there were no corners at all? If the floor simply rolled up over people's heads and came down again behind, there would be no conventional indications of distance. The eye would glide over a single surface continuously curving, to enclose a space that might seem endless. The experience would be like standing inside an egg, or, since the floor would have to be reasonably level, inside a loaf of bread, probably a pumpernickel. Apart from the first fit of trembling this might induce, the illusion of there being no *end* might actually be pleasurable. No one has yet had a fair opportunity to find out.

The most recent Endless House that Kiesler has designed, for possible construction in the garden of the Museum of Modern Art, is more like sculpture than architecture. The fourteen-foot model Kiesler has made (photographed here) is indeed a singularly evocative piece of sculpture, large enough almost for Kiesler to get into himself. In this design the enclosing shell has been cut (*Continued on page 163*)

Frederick Kiesler and his endless house

The many-talented Kiesler, a brilliant visionary, born in Vienna sixty-three years ago, is an American architect, scene designer, painter, writer. A man with acute foresight, he tightens everything he does with puckering wit.





Beige — what makes it go like '60

The colour of the moment is beige. And that fact ought to be as sustaining as learning that there are no serious plans to scuttle pearls or mink or little-black-dresses—or any of those charmers that are not merely interesting as fashion, but so blissfully unproblematical to wear that women tend to regard them as absolutely infallible. Which way trouble lies . . . for no fashion—we repeat, no fashion—can be taken for granted without losing its edge. For one thing, the famous beige-neutrality can be overestimated: not every colour works with beige—a really deep plummy purple doesn't, and the clangingly vivid blues and greens can be frankly disastrous where beige is concerned. Or, beige can be boring: the all-beige idea—when the beiges are all-of-a-key, is as depressingly flat as a stretch of Sahara. Or beige can be furiously overplayed (you might try mentally adding jet beads, black gloves, and a shiny black straw hat to the black-flecked, black-belted beige suit at left. See what we mean?). What beige can be, though, when all the elements are right is: knockout fashion. Among the right elements now: the refreshment of black, white, yellow (for which see page 122); the news of ivory *et al*, as outlined below.

IVORY: Real or non-, ivory jewellery is news in itself, and delicious with beige. Ivory could be a several-stranded nuggety necklace strung across the neckline of the suit opposite. Could be a pair of wide smooth bangles, one dotted with coral, the other with turquoise, and worn together when the other jewellery is fairly reserved—with a pair of smallish gold pins and plain gold earrings, two ivory bangles wouldn't be overstating the case.

NEW BEAD NOTE: And the note, as of 1/1/60, is considerably softer than it's been before. In place of jet or pearls in a beige collar-line, look for these non-inevitables—beads of toffee, beige, taupe, topaz, grey; opalescent beads shot with gold; yellow crystals jumbled with grey pearls.

GOLD BOOST: With the new bead-subtleties, count (*Continued on page 119*)

Beige stirred— with a twist of lemon

Belted beige suit with black flecks, a collar that sits like a shrug, and a salutary effect of yellow—chamois-coloured gloves, a plaided yellow silk hat (these soft little-nothing hats—yellow or not—are '60-isms to watch for now). Harry Frechtel suit, of Forstmann wool tweed, about \$160; Nettie Rosenstein handbag; Bonwit Teller. Suit, Nan Duskin; Hudson's; I. Magnin. Kislav gloves. Sally Victor hat. Van Cleef & Arpels jewels. Zaffiro lipstick, by Princess Marcella Borghese.





Beige—

what makes it go like '60

The beige glove— and other 1960 effects

Supporting everything in the photograph at left—and, for that matter—every beige or non-beige look in fashion: the news of beige gloves with an eight-button commitment to any going sleeve-length. The range: pale as ivory to warm as toast, and all stops—or nonstops—between. These, by Kislav, of doeskin-finished lambskin. Each pair, about \$17. All gloves at Best & Co.; I. Magnin. Held by the palest-gloved hand, a feathery gilt feather—with substance. Pin by Monet; about \$7.50 plus tax. This, at Best & Co.; I. Magnin.

Coraling two beiged fingers, a bogus ivory bangle polka dotted with gilt-rimmed coral beads. Bracelet by Cadoro; about \$8 plus tax. From Lord & Taylor; I. Magnin.

The five-strand tangle of beads: crystals, grey, and a lot of beigeness. Necklace, by De Mario; about \$30 plus tax. Bonwit Teller; I. Magnin.

Topmost, lipstick with a nice sense of responsibility to beige: Champagne, by Frances Denney—effervescently coral.

on gold for the vitamin effects. Chunky gold earrings of more or less fearless proportions will pull up beige spirits wondrously. Equally tonic: a pair of identical gold pins worn in the shade of a beige collar, each pinned at a slightly different angle to suggest a kind of offhand symmetry.

TOUCH OF CORAL: Coral has always been bracing with beige. But the word you want to keep in mind now is “touch”—jots of coral on an ivory bangle, coral glimpses through webby gold earrings is the 1960 idea.

PRO-BEIGE FURS: Black furs in general don't answer to this description. Most other furs—notably the pale beige-y minks, stone marten—get on famously with beige. Even newer, these pro-beige fascinations: brown opossum, beige guanaco, light-brown Persian lamb, and sealskin in the colour it was born with—a delectable honey-brown (see page 98).

YELLOWNESS: It could be a little-nothing silk hat, such as the one shown on page 117. Could be a twist of lemon chiffon worn in the collar of a jacket. Could be chamois-yellow gloves. Could be—if they're in your bag of tricks—canary diamonds. Whatever, the point is: yellow amounts to a discovery in beauty for beige.

NEW INNER LIFE: Blouse specifics to note in the news of beige—cream-coloured crêpe; pale lilac in a thin China silk; black-and-white gingham plaid; pink-and-white Glen-plaided chiffon; a blue silk blouse in a Brooks Brothers blue (ditto pink); anything yellow.

BEIGE COSMETOLOGY: At the make-up level is where beige can be downright traumatic—veering catastrophically between too-pink and too-beige. To avoid either, know this: a combination of honey-coloured foundation and face powder tends to cool down excessive rosiness; apricot foundation and apricot powder will produce the warmth that a typically brunet complexion usually needs in a beige-situation. Sensational lipstick for beige: a really alive-alive-o kind of coral.

THE NON-WHITE GLOVE: White gloves are charming with beige, but in 1960, these look, somehow, charming-er—gloves in a gamut of beiges; none paler than thick cream; none darker than a slice of Melba toast.



Beige suit-life— prop changes

Demi-belted beige suit with an amiable sort of fit, and a 1960 set of beige-allies: putty coloured gloves, handbag; silk turban in a mix of beiges; a surprise of ivory beads piled deep in the suit collar. Suit, by Marquise; in Lesur's brown-flecked tweed of wool-and-Orlon. About \$190. Nettie Rosenstein handbag. Both: Bergdorf Goodman. The suit: Julius Garfinckel; Neiman-Marcus. Sally Victor turban of Onondaga silk. Both pages: gloves by Superb. Gold and diamond jewels: S. G. Barnett. Lipstick alliance to strike up with beige: Coraline. This, by Orlane.



Beige—news with
a taste of honey

Milk-and-honey slant on the beige situation: walking suit of creamy beige jersey (the jacket might walk off with any other slim skirt of beige-y persuasion), worn with honey-coloured handbag, gloves, a plaided Breton pitched at a beret-angle. Ben Gershel suit, of Jerseycraft wool; about \$190. Saks Fifth Avenue; Woodward & Lothrop; Sakowitz. Alligator handbag, from Lederer. Sally Victor hat, of Strong, Hewat wool. Jewels, by Van Cleef & Arpels. Beige-oriented honey to take at face value: Seandia's Wild Honey Fluid Make-up, also at Saks Fifth Avenue.




1960 fashion excerpts— beige bias

*Somebody bet
on the beige,
a pale blaze
backed by black
and white, clear
yellow—this is the
important colour
plan for 1960.
Details on
page 166.*







1960

jet dressing; a change of plane

Some of the changes here are sudden and dramatic—for example, the tremendous size and sweep of the new jet airplane, United Air Lines' Douglas DC-8 Jet Mainliner (more about this, below). Another change has been creeping up for some time: the great change in the whole concept of travel-dressing exemplified by the suit at left. Its colour—pale grey; its fresh white collar and cuffs, the white straw hat it's worn with—all would have been impossible, or at best impractical, in the days before jets, with their unhectic swiftness, quietness, cleanness. The DC-8, the first domestic jet specifically designed and built for people, not adapted from a military aircraft, has these charms plus a new kind of spacious living. Over 150 feet long, with a wing span of more than 140 feet, it has bigger windows, wider seats, roomier leg room; and meals tend to six courses with wine. "The total effect on the passenger," said one airline executive modestly, "is really quite dramatic."

The suit, pale-grey wool sharkskin with white linen collar and cuffs (these, detachable); by Paul Parnes. About \$160. Thimble-shaped white straw hat by Christian Dior-New York. Both at Bonwit Teller. Suit, also at Montaldo's; Gus Mayer; Neiman-Marcus; I. Magnin. For shops in other cities, see page 87. Kayser stockings; Evins shoes. Travelling bag from Mark Cross.



HENRY CLARKE

MRS. WILLIAM RHINELANDER STEWART

Beauty without platitudes

An openly magnificent blonde, Mrs. Stewart lives casually with the knowledge that she looks frankly ravishing; this pleasant absence of chicanery has the happy effect of making her seem flesh-and-blood charming as well as ornamental, and the chilling breeze of self-dedication that makes some beauties remarkably boring seems not to stir in her manner. At sixteen when she went with an aunt to the Elizabeth Arden salon in Washington, Miss Arden, after one quick look, said, "Get out of that chair and don't come back for ten years." At twenty, however, she had "countless facials," a minor luxury since abandoned.

Her present approach to such matters is leisurely but uncomplicated, with all the accent on maintaining an easy, unvarying routine rather than on splurges of special and elaborate effort. The way she does her hair, for instance, hasn't really changed ever, although she admits to a slight lift at the sides since an emphatic Vogue editor said to her about ten years ago, "Now, there, enough of that Whistler's Mother look." Every Tuesday she has it washed and set, and about every four or five weeks it's re-blonded—"I say dyed, I don't know the current word."

Although she washes her face in the morning with soap and water, she cleanses it at night with a simple cleansing cream that comes in a tube; it's picked partly for that reason since she has a firm aversion to plunging her fingers into jugs of cold cream. In the bathtub she uses a slosh of ordinary water softener, bath oil for pleasure, and in the winter, about a tablespoonful of a creamy oil; after-bath, a few splashes of flower-scented toilet water. Occasionally, she does some rigorous face cleansing with a mealy-preparation that strikes deep into the pores, an operation followed usually by a night cream that smells good and has a delicious consistency.

Her make-up goes like this: natural cake make-up, powder, cake rouge (from Paris) whisked on lightly with a rabbit's foot; white lipstick first ("it amuses me, and I do think it gives life to the lipstick"), then an orange one; blued silver eye shadow and mascara; eyebrow pencil she doesn't need—"my mother said she concentrated for nine months so I'd have dark eyebrows; of course, my father's were very dark, but she neglected to mention that." . . . Aside from the white lipstick, the only mild innovation here is cake make-up, which Mrs. Stewart began using about fifteen years ago to cover freckles. Finding that no new freckles appeared, she stuck with it.

Five days a week Mrs. Stewart works as assistant to a Broadway producer, and like many women who work, she admits to never getting enough sleep during the week. Unlike most of them, she has a half-hour massage at home to start the day, a session she finds remarkably energizing; and on weekends she sleeps ten or eleven hours a night, which she remarks, engagingly, is the reverse of what's supposed to happen as one grows older and supposedly requires less sleep. The twister is that lack of sleep (*Continued on page 163*)

The first
in Vogue's series
on great beauties
and how they
stay that way



1960 beach shirtings — shown here on people who live in striped houses, or at least dress in them. The shirts: one striped, one plaid, one checked and striped both. Below left, a hooded shirt of knitted cotton, striped blue and white. By Smartee; about \$7 at Saks Fifth Avenue; Hutzler's; Dayton's. Below right, a cotton broadcloth shirt with blue stripes, blue checks; worn with shorts of the same fabric. Both, by Sacony; fabric by Everfast with Everglaze crease resistance. About \$13 for both at Best & Co.; Burdine's.



Orange plaid shirt with pointed collar, long rollable sleeves—another way for a bare swimming suit or short shorts (in amethyst linen, perhaps) to go out under separate cover. The idea of all three shirts: an alluring look of nothing-but-legs showing. Shirt by Ship 'n Shore, of Galey & Lord cotton fabric; about \$4 at Bonwit Teller; Rich's; Frederick & Nelson. The hat, coral Milan straw with a knot of itself at front, by Emme. Pillow and tent fabrics, printed by Cranston. Locale, both pages: The Colony Hotel, in Palm Beach.





1960 beach barings

Two swimming suits, here, well on the bare side, both in pastels worked up to poster-paint brilliance.

Right: New backdrop that clears the way for extra spinal inches of sun. This, a sleek swimming suit made for the first time of Orlon Cantreze in a strong healthy pink. By Catalina; \$25. The hat, natural Panama scarfed in pink chiffon. Both at Lord & Taylor. Suit, also at Neiman-Marcus; Joseph Magnin. Back-browning agent: Fastan by Coty.

Left: Making its début as a beach colour—amethyst, and a pretty foil it is for browned skin, blue eyes. Two-piece suit of wool knitted with Lastex that is completely minus at the middle. By Brigance for Sinclair; about \$20 at Best & Co.; Wanamaker's, Phila.; Hudson's.





1960 beach stripes— awning gauge

Three bare-ish dresses, here,
with the news of bold awning stripes—
bright and white. These, to wear
pool-side, with flat sandals,
shoulderfuls of sun tan.

Left: Yellow and white striped
cotton satin in two pieces—
top and wrapped skirt, the stripes
worked on a barber-pole bias.

By Cabana; fabric by Everfast
with Everglaze crease resistance.

Pull-over, about \$12; skirt,
about \$19. Marvella necklaces.

All at Peck & Peck;
I. Magnin.



Far left: Yellow and white striped beach dress—the sleeves big, poufed, dropped.

By Polly Hornburg, of Cranston-finished cotton. About \$45 at Henri Bendel; Burdine's. Lipstick: Gerania, by Produits Nina.

Near left: Pink-to-red and white stripes on a dress with halter front, gone back. By Cabana, in Supima cotton crêpe by Everfast, with Everglaze crease resistance.

About \$35 at Bonwit Teller; I. Magnin.



1960 footings—

new shapes

Solid geometry—the four slippers here, all in new shapes and forms, to wear for off-hours with skinny pants, beachy shorts. Also new: the colours—buff, mustardy gold, leopard. At top, a laced oxford of buff suède, with squared back, cubed heel. About \$15. Right, a mule of leopard-printed hair calfskin; the heel, an underslung trapezoid of black wood. This, of calfskin from Leather's Best; about \$20. Below, a kayak-shaped slipper of mustard elkskin, squared at front, back, sides. About \$11. Lower right, a slipper with squared toe and heel, the sides scalloped like a cello. This, also mustard elkskin, outlined in black kidskin. About \$11. All four by Capezio; at Lord & Taylor; Neiman-Marcus; I. Magnin.



New pants association—beige, sweatersy

The next pants look, opposite: pale sweated elegance from shoulder to ankle, to wear south, shipboard, or at-home now with far-out jewels, shoes. Pants and two sweaters, all in '60 beige, in a new textured fabric of Creslan, knitted with nylon. By James Kenrob; scooped sweater, about \$13; cardigan and pants, about \$18 each. All these, plus the gilt jewellery, at Saks Fifth Avenue. Pants costume, also at Woodward & Lothrop; Frost Bros.; Frederick & Nelson. Hair-colour: Pastel Red Gold Shampoo, by Roux.



Fashion
Naturals
U.S.A.



With this issue, Vogue begins a series of reports on what goes into the look that makes non-Americans remember the way Americans look. Suits, separates, little-nothing dresses, carefully tailored pants—in one form or other, they've been around for years and show every sign of going on indefinitely. For any number of good reasons: these are the clothes that American women live in—fetch the children from school in; go to parties in; shop for other clothes in; look terrific, right, and completely natural in. They are, in a word, the great naturals of American fashion. What a woman pays for them is anybody's guess—that's one of their charms. This is another: they've a sense of the times—we've never known an authentic fashion natural that wasn't loved for its newness as well as its staying power. For instance . . .

Facing page: Beige sweater with a 1960 feeling about length, further news coming in at the waist. We've tied it over Glen-plaided beige pleats—which oughtn't to stop anyone from thinking in terms of silky black at-home pants, or brilliant pink ones. Sweater of Orlon, by Talbott; about \$11. Worsted skirt, by Suburbia, about \$25. Sweater and skirt, at Bonwit Teller; Hutzler's; Famous-Barr. Erwin Pearl bracelets—gold bangles with a fringe of jewels.

This page: Navy-blue proof that great fashion naturals don't stand still. This year, there's this amount of suit-change—more length, more fit, and a belt to the jacket; more pleats to the skirt and sometimes a bias cut. By David Crystal, in a fabric that has a pleasant ring of news to it, too—a crisp dry mix of Dacron and worsted (Fabrex fabric). About \$50. Sally V beige beret. Both at Best & Co. Suit, also at Harzfeld's; Roos-Atkins. Erwin Pearl earrings.



Fashion naturals— U. S. A.

Facing page: If there's a suit heaven, it will be thick with suits like this—knitted, black, belted, cardiganized. To wear? Well, knitted suits don't work evenings. And that's the limit. This, by Kimberly, in mohair-and-wool, about \$60. Gloves by Fuchs. Veiled pillbox: Dachette. All: Altman's. Suit: Halle Bros.; Dayton's. Jewels: Erwin Pearl.

This page: Shirt-and-skirt look with its news cut in—on the bias, and reckonable this way: in the closer fit of the white silk shirt, the new depth of its sleeves; in the straightforward, unbulky fullness of the grey flannel skirt. Both parts (which we've sashed with beige suède), by Sloat. Shirt, about \$20. Worsteds skirt, about \$23. Bonwit Teller; Himelhoch's; L. S. Ayres.



MRS. DRUMMOND BUSCH HADLEY (above), is the former Miss Diana Watkins Kress, daughter of Mr. and Mrs. Rush Harrison Kress, of New York, and a member of the famous art-collecting family which has presented many of the paintings now in the National Gallery in Washington. At her wedding in November in St. James's Church, she wore this white satin wedding dress and water-lily headdress, charming with her honey-blond hair, blue eyes.

MRS. PETER THORPE DIXON (facing page), a November bride at the Church of St. Vincent Ferrer, was Miss Candida Alexandra Mabon, daughter of Mr. and Mrs. James Brown Mabon, junior, of New York. Her wedding dress, with a high, closely-buttoned neckline in the European manner, was made of off-white silk faille; framing her gravely beautiful face and dark hair was a family veil of Alençon lace, buoyed by tulle.





FOR THE FIRST TIME
VOGUE PATTERNS
FROM DESIGNS BY
Dior

Dior dress-and-jacket costume—now transmuted into Vogue Pattern 1471. (Never before, a do-it-yourself Dior.) V-necked, short-sleeved dress, double-breasted jacket, photographed in Paris in the original fabric—black-and-white tweed, belted in leather. Scarf included in the pattern.

VOGUE PATTERN 1471





Dior's pouf-skirted dress and jacket, now within reach of the resolute amateur needlewoman—via Vogue Pattern 1470. Dress, deeply V'ed at the neck, tiny-sleeved; jacket, short, fitted, with a bow at the waist. Shown, in Paris, in the original navy-blue tweed. Scarf included in pattern—which can also be made with slightly flared skirt, no pouf. *Other views, sizes, yardages, on page 168.*

VOGUE PATTERN 1470



VOGUE PATTERNS:
MORE PARIS
ORIGINALS

Laroche

Laroche's side-wrapped dress—to be custom-made by you, with an assist from Vogue Pattern 1173. Among its charms: the left-shoulder closing, slight blousing of the bodice; the fall of skirt, side-slit over a narrow underskirt. Photographed in Paris in the original French fabric—lavender wool tweed.

VOGUE PATTERN 1173



Dessès

Dessès specializes in making women look alluring—and never more so than in this dress, charted for you by Vogue Pattern 1174. Shown here, in Paris, in the original thin black wool, it has a high neckline, slender waist, skirt with a Zouave side-swing of drapery. Other views and yardages, page 168.

VOGUE PATTERN 1174

What to know about, expect and do, how much to pay, and what to see on shore: for cruisers aboard some twenty-five ships or more that will sail in 1960 to the Pacific, the Mediterranean, the Caribbean, the North Cape, Africa, South America, the Rome Olympics, or around the world.

Globe

see the world and

Globe floating is a form of travel revolving largely around a deck chair. Best negotiated in an atmosphere suffused with sea air and steaming bouillon, with the tintinnabulation of Scotch-on-the-rocks chiming sweetly in the background; it is not only the saltiest and sunniest method of transportation, but also the most luxurious, relaxing, self-improving, musical, athletic, and diet-conscious.

For instance: this spring and summer, at the pinnacle of the cruise season, while passengers aboard the T.S.S. "Olympia" study Greek as they steam into Piraeus, those aboard the S.S. "Independence" may flick golf balls on the way to Alexandria. The S.S. "Mariposa's" staff teach the ukulele (you bring your own) to the Hawaii bound, as well as the hula, by the half hour (no trouble with equipment here). Toothaches erupting between Malta and Dubrovnik will be appeased by the R.M.S. "Caronia's" dentist. If anyone aboard the S.S. "Brasil" is inclined to a nude sunbath between Zanzibar and Mombasa, the sun-stack is the place.

The Institute of International Education sponsors seminars in Asian and American history as well as Japanese and English for students shuttling between Hong Kong and Los Angeles on the S.S. "President Cleveland" and S.S. "President Wilson." Bridge, bingo, a masquerade, any and all three, may mark the S.S. "Rotterdam's" voyage into Bahia.

Apparently pumping for peace of mind in a sound body, the M.S. "Kungsholm" offers daily bulletins on the New York Stock Exchange as well as a sauna with masseur. Passengers who prefer wheat germ to Baked Alaska simply tell the chief steward.

Accompanied by slides, culture is silver-spoonfed to passengers by the ship's lecturer who covers the economic, historic, and social background of each port, while the ship's hostess adds shopping suggestions. The "Kungsholm," along with some other ships, prints this information in bulletin form, with maps, and lists of foreign phrases.

Like vitamins, land tours are scientifically formulated and taken by nearly everyone in the knowledge that they can not harm and may do good. On a round-the-world cruise, allow at least \$1,500 just for sight-seeing trips, usually organized by American Express or Cook's. American Express, for instance, sends twelve men on long cruises to handle land tours. These are timed as precisely as a TV commercial. At least one Express man tours the world constantly, carpentering dance and music programs to keep passengers from boredom, and performers from neglect.

Sight-seeing can be avoided successfully. On a recent round-the-world trip, two men refused to look at anything but a golf course. Everyone, they said, had seen the Sphinx and Taj Mahal, but how many people could say they'd golfed in Jakarta, Hong Kong, or in Sydney?

One cruise veteran insists the average age of cruise passengers may be predicted by the length and price of the cruise. According to his wholly unsubstantiated statistics, ten-day cruise passengers are about twenty-seven years old, eighteen days means thirty-three-year-olds, thirty-eight-day cruises mean forty-two-year-olds, and one-hundred-and-ten-day passengers are sixty.

Beyond suburbia and exurbia is a territory known as seaburbia, the never-ever land inhabited by anyone who cruises around and about the world. Social life aboard the "Kungsholm," leaving this January 21 and booking now for the same date in 1961 (\$2,800 minimum), is an eighty-eight-day ball. Fancy dress and bridge parties, shuffleboard contests and champagne hours, barn and tea dances are complemented by private dinners, elaborate birthday and anniversary celebrations. Occasionally, a passenger invites "house guests" along on the cruise.

The white elephant party toward the end of the journey takes care of objects that, on first thought, can't be lived without, and, on second thought, can't be lived with. On one cruise, a man who bought a jinrikisha could not unload it, but did manage to trade two Balinese heads for a watch, swapped in turn for a topaz and a bottle of Scotch.

The most popular route around the world, followed by the Swedish American, American President Lines, and others, leads from New York to Palma, Naples, Alexandria, Aden, Bombay, Colombo, Rangoon, Penang, Singapore, Bangkok, Hong Kong, Keelung, Kobe, Yokohama, Honolulu, Los Angeles, Acapulco, Balboa, Cristobal, and home.

From Alexandria, the most pleasant way to Cairo is by plane. It takes twenty minutes from boat to airport, forty minutes for the plane ride, and another thirty minutes from the airport to Cairo. Bus takes four hours through mighty dull, flat land. In Cairo, it is pleasant to rent a boat and sail down the Nile, watching the feluccas go by with loads of stone from Luxor, the sailors in white cotton galabias. To climb a pyramid takes about an hour with the help of a guide. (Small Arabian boys do it in twelve minutes.) Being photographed on a camel is less arduous

floating: how to have your bouillon, too

and this snatch of Kipling may cross your mind:

"The Camel's hump is an ugly lump
Which well you may see at the Zoo;
But uglier yet is the hump we get
From having too little to do."

Recommended around five, a drink on ex-King Farouk's Nile steamer, the "Kasid Khair," on the East bank of Gizera Island opposite the Nile Hilton. Another floating restaurant and night club, intensely Oriental, called the Omar El-Khayam, is anchored near a hotel, the Semiramis. Clue to finding rather American coffee in Cairo: Groppi's opposite the American Express, but ask for Viennese coffee.

From Bombay, it is possible to take a five-day excursion to Benares, Delhi, Agra, and Fatehpur Sikri. The package, wrapped by American Express, including hotels, food and lower berth in a bedroom on an air-conditioned train costs \$440. One of the compelling sights in the world, the Taj Mahal is poetic at dawn—and chilly. (A coat is necessary.)

Some women leave the boat at Singapore to fly to Hong Kong for fittings on clothes they have ordered ahead—many good dressmakers keep shops in the Peninsula Hotel. The Peninsula is the Waldorf Astoria of the East, an eating, meeting, and drinking place where exquisite Chinese girls, their legs crossed in slitted skirts, take English tea and biscuits. A ride around the harbour costs \$2 an hour in a thirty-foot sampan, with a sail that may be patched in a hundred places, and a crew that might consist of two wives, five children, a father-in-law, several roosters, and chickens.

In Tokyo, a serene place for dinner is the Fukudaya Hotel, once a sixteenth-century farmhouse with raw plaster walls. Reservations are necessary.

Other ships that cruise around the world are American President's S.S. "President Hoover," sailing from San Francisco to the Orient on May 5. The Orient and Pacific Lines' S.S. "Himalaya" also sails from San Francisco—on an almost-round-the-world cruise—starting on April 4, and docking in London, on May 24. Passengers may get off anywhere along the line. The service is smoothly English, the food varied, with curries a specialty. Minimum, tourist class, four to a cabin, is \$717 a person. Isbrandtsen's many cargo ships, among them the S.S. "Flying Endeavor" which carries twelve passengers, charges \$1,500 for four months. Out of New Orleans, the Fernville Line cargo ships carry twelve passengers plus grain, bobby pins, sinks, phosphates, and pencils as far as Singapore where passengers transfer to another ship and continue cruising, the four-months'-worth costing \$1,235.

Safari simply means journey, which a number of ships will make to Africa this year—more passengers hunting photographs and primitive art than lions. The S.S. "Argentina" leaves for Capetown by way of South America next September 29, sixty-one days for \$2,185. The "Rotterdam" sails on February 1, seventy-five days for \$2,400; the "Caronia" leaves for ninety-five days on February 5 for \$2,875.

The main African stop-off ports are Capetown, Durban, Zanzibar, Mombasa, and Lourenço Marques. In Capetown, the tablecloth, a thin, dense cloud, tops Table Mountain, rising 3,600 feet from the sea. Signs for *koffiekamer* in Capetown translate as English tearoom. Muizenberg, a short distance from Capetown, has one of South Africa's finest bathing beaches. Tours to Johannesburg gold mines are arranged aboard ship. Oilskin hats, light coats, and gum-soled boots comprise a practical mine-inspection wardrobe. Descent into the abyss of a mine makes parachuting forever easier.

The tour might also go to Kruger National Park, an eight-thousand-square-mile preserve where animals are free, where zebras roam frequently in the company of wildebeests, where kudu bulls and elephants wander under the thorn trees. At night, cries of the beasts mingle with voices of campers singing "Die donkie is 'n wonderlike ding." The park is named after Paul Kruger, once president of the Transvaal Republic, whose message to his countrymen is indelible: "Take the best of the past and build your future on it."

Those who leave the boat (planning to catch up later) to go into the interior for big game hunting, must arrange for a white hunter and for beaters. Safari housekeeping is miraculous; clothes are washed, then pressed by an iron heated on coals; hot baths and showers are arranged at night. A proper safari wardrobe fits tidily into one foot locker. Because temperatures shoot from thirty to eighty degrees, the point is to be able to peel like an onion.

AROUND GREECE

Two Greeks named Odysseus and Onassis have, with some success, worked hard to put Greece and its islands in the limelight. For several years now, Greece has been included in a number of Mediterranean cruises. The S.S. "Gripsholm" begins a fifty-day cruise on March 8, \$1,565; the S.S. "Independence" sails March 12 for forty days, \$1,395.

The "Gripsholm" touches Old Epidaurus, Piraeus, the island of Delos, Mykonos, Rhodes, and the island of Corfu.

Greece's antiquities are better understood and appreciated after reading *The Greek* (Continued on page 164)

GOSSIPY MEMO ON TRAVEL

Jet changes; new flights, changed classes

The jets are flying fast now to places where they never flew before. Pan American—and, from early February, BOAC—flies from New York to Jamaica in about four hours; New York to Nassau, in less than three hours. Pan American also jets from New York to Puerto Rico's San Juan in three hours and twenty-five minutes.

Those far-away islands—the Hawaiian ones—are about five jet hours from Los Angeles or San Francisco. Even the Fiji Islands, formerly a dream away, can now be reached in six and a half hours from Honolulu, on Qantas.

Jets have changed their class structure. Over the Atlantic, there are three classes: de luxe, first, economy. (Tourist has been dropped along with berths.) Over the Pacific there are de luxe, first, and tourist. To South America, just first and tourist. By the way, the best jet seats are towards the front, rather than in the centre, the old, slow non-jet preference.

In Puerto Vallarta, Mexico, a small, well-kept hotel

Puerto Vallarta, some five hundred miles north of Acapulco on the west coast of Mexico, is small and reasonable, not yet talked up into a Capital-R Resort. What visitors do talk about is the Hotel Oceano, white-walled, balconied, looking over the water. Guests at the Oceano usually have drinks and dinner in the red-tiled patio, sometimes walk after dinner to Los Jardinos, the local night club, or to the village plaza to watch the *lotería*, a Mexican version of lotto. At the hotel, arrangements may be made for deep-sea fishing, riding, or hunting trips into the mountains after wild pig and jaguar; swimmers and sunners gather on the long beach at Los Muertos, named not in *tristeza* but for the still, still water. Because the Oceano has only sixteen rooms, each as whitewashed and cool as a monastic cell, reservations must be made ahead. A single room with bath and three meals, about \$8 a day. To go: Air France flies nonstop from New York to Mexico City; from there, Compañía Mexicana de Aviación goes nonstop to Guadalajara in an hour and a half, with an additional fifty-five-minute flight west to Puerto Vallarta.

In Arizona, a ranch near the Mexican border

Vacationing on a working ranch can be as pleasant as eating the frosting off a cake baked by someone else;

one may, for example, watch a cattle drive without worrying about the cattle. One well-frosted place in Arizona, sixty-five miles southwest of Tucson, is Rancho de la Osa, where servants slip into the rooms each morning around five to light the fires. Built on what was once a Spanish land-grant, the ranch flowers in spring with poppies, wild verbena, and pink pentstemons; year-round, the dry air smells of burning mesquite. Lunch, with masses of vegetables, is served in the patio, brilliant with sun and shielded from the wind by thick stucco walls. The ranch has room for thirty-five guests, who may ride, play tennis or croquet, shoot quail in the arroyos, or rest. Night life, distinctly border-town and limited to Saturdays, runs to dancing in little Mexican bars to that persistent, sweet Mexican music. A week's stay, \$120 a person. Post office: Sasabe, Arizona.

Night skiing, a new lift: in the Alleghany foothills

Seven Springs, a lively ski place that seems as remote as the Tyrol, lies, surprisingly, ten minutes off the Pennsylvania Turnpike in Champion, Pennsylvania. Lighted for night skiing, the trails slice through neat fields, past shallow iced streams. New this year: a double chair-lift, a snow-maker. A night's lodging in the dormitory costs \$8; a double room with fireplace and bath, \$14 apiece. Both these rates include breakfast and dinner, served at tables affording views of the slopes. Twelve people who like each other can rent an entire chalet, with kitchen, Friday through Sunday, complete for \$12 each. Note: Seven Springs does not sell liquor.

1960 setting: Sea-level patio of a five-level beach house

A five-level house designed to make of the sea full use, while withstanding completely its abuse, descends level by level to the lowest one, *opposite*, on a Gulf of Mexico beach at Casey Key, near Sarasota, Florida. Between the main house and the ocean is this roofed patio, beneath the master bedroom terrace. Twenty-two feet high, of sand-coloured lime block with lime block columns and a natural terrazzo floor, the patio serves as a transition between the indoor and outdoor life of Mr. and Mrs. Fred Deering. (Paul Rudolph, Chairman of the Department of Architecture of Yale University, designed this house and much of its furniture.) For exposed places, he chose, because of its resistance to salt air and spray, redwood furniture instead of metal. The slender-legged table shown here has a redwood frame, white formica top. Flanking it: British Officers' field chairs with white canvas slings. On the south side, *left*, a pale cypress lattice sifts intense sun rays. On the other sides, nearly invisible plastic screening, called Lumite, gives essential protection against Florida insects. To provide security without enclosure, serenity without coldness, light without glare, Mr. Rudolph used in this contemporary house principles arrived at long ago to embrace the Mediterranean brilliance of light and colour. He likes to think that this stripped-down house might survive to become at some far distant date "a beautiful ruin."

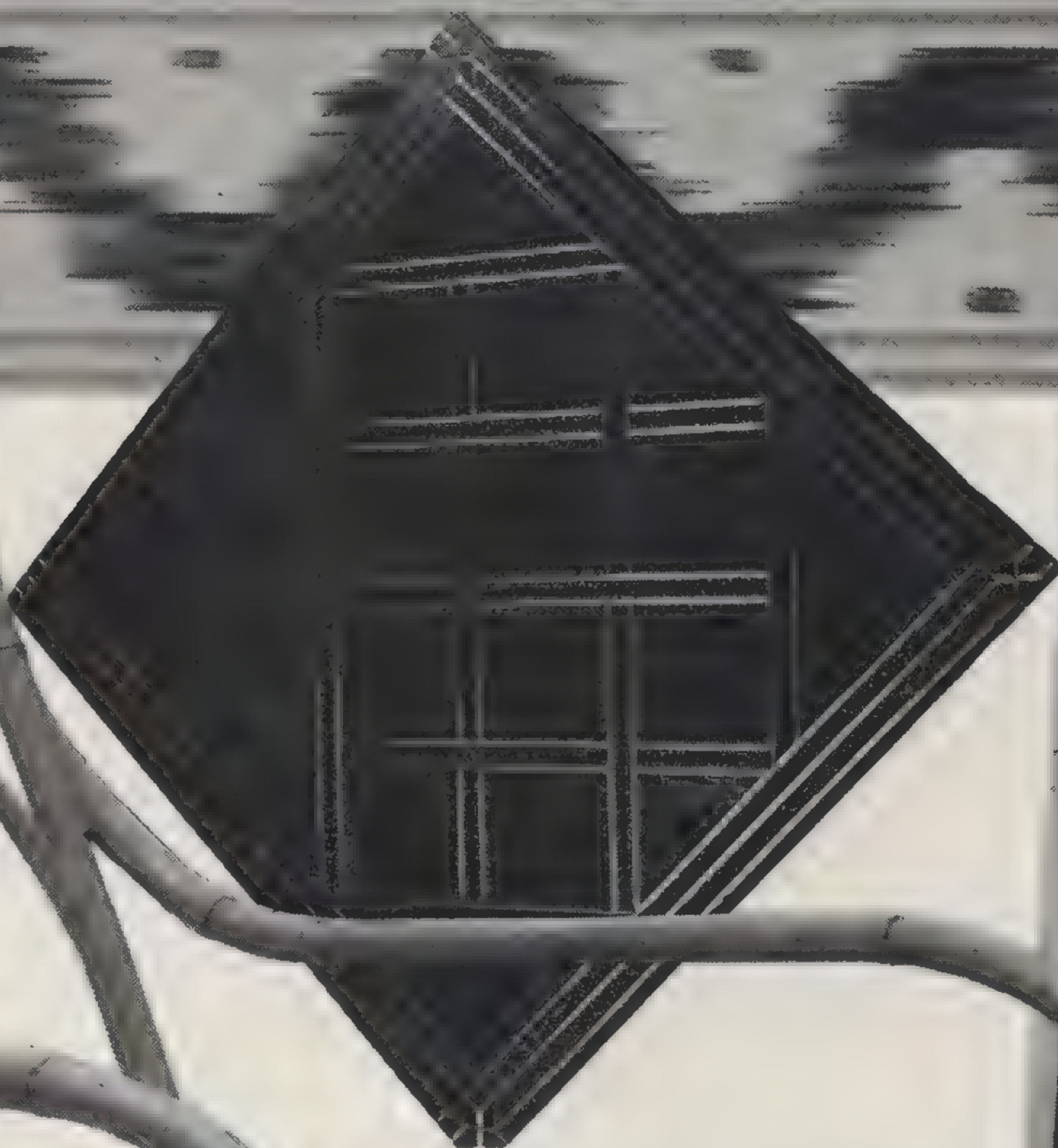
VOGUE'S FASHIONS *in* LIVING



1. 17th-century warp print



2. Parquet floors,
new in vinyl



5. Wallpaper:
black with
a pattern



3. Chinese
Chippendale
reproduced

4. 1960 obelisk



The way rooms are going, 1960

PAST AND PRESENT DIRECTIONS: FURNITURE, FABRICS, FLOORINGS MADE BY 1960 METHODS

1. For upholstery and straight-hanging curtains in the 17th-century manner—a Toile de Vence inspired by an old French document, printed in shades of blue on heavy natural linen. \$12 a yard at Brunschwig & Fils.*
2. Old polished wood without the old effort. Bevel-edged sections of vinyl tiling are fitted into a black-veined-with-green pattern, "Parquet de Versailles," by Rhoda Bright. Amtico Vinyl Flooring is \$1.40 a square foot, uninstalled.*
3. Wrought-iron replica of a 19th-century Chinese Chipendale bamboo chair, copied exactly, with one 20th-century addition: rustproofing spray. The painted finish can be ordered in any colour. Roslyn Rosier, \$400.
4. The classic influence in furniture design: copies of old pieces as carefully made as the originals. Here, an 80"-high, glass-enclosed *étagère*, Biedermeier style, of solid pecan wood, veneered in Javanese walnut and Swiss Karelian Burl. By Tomlinson. \$385 at Lord & Taylor.
5. Coming in: dark walls reminiscent of the 17th century. Flowering against the polished black background of this hand-screened wallpaper, a pattern derived from Louis XIII tapestries—pinks, oranges, greens, yellows, whites. By Elena Celani, at Woodson Wallpapers. \$12 a roll.*

*THROUGH DECORATORS

From sleeper to sweeper—that's the story of the 1960 look that's stirring up rooms, setting up delicious feminine attacks of decorating fever, and generally shaking up the colour and furniture life. In its sleeper stage, last August, we announced it as the "Vermeer look"—strong, immaculate, forthright, given to clean blues, dark woods; in a word, the bare, sun-warmed atmosphere of Vermeer's paintings. Now, here, in these four pages, we show the full range of ingredients for this look, some old, some marvellously ingenious reproductions made with 1960 techniques. "What you begin with, often," said one Vermeer-convert, "is a white-plaster situation with very little woodwork—this really *craves* the architectural feeling of dark, massive furniture and well-glowed woods." Besides the magnified furniture, these elements strike significant notes: polished floors, often parquet or, surprisingly, vinyl parquet (example opposite); upholstery, curtains, rugs—even fur throws—that are sumptuous in the extreme, with a largesse of embroidery and designs taken from tapestries. When the "situation" is not white, the paint palette is apt to run to tawnies—beige spiked with potent yellow or orange, or, on another wave length, the Jordan almond pastels. . . . Part of the fact-force behind all this rises from the mounting cost of eighteenth-century antiques and the relatively happy prices of sixteenth- and seventeenth-century antiques, still only partially "discovered," and their way of establishing quick rapport with contemporary rooms. Something less definable depends on the urge to change, the circumstance that many switches have already been played on other-themes-plus-the-modern-house, while pre-eighteenth-century looks seem suddenly fresh and reviving. Among the schemes recently brewed by decorators are these: A living room, designed by Baldwin & Martin, depends on blue and white, with wood walls painted the colour of white linen, chair covers and straight-hanging curtains of Toile de Vence, shown opposite, a tightly woven carpet of blue and white needle-point tweed. Delft faïence will fill this room, and—as the seasons turn—bright flowers massed with exuberant Dutch-painting abundance. . . . In another house, a loggia by Baldwin & Martin will have three glass walls with the fourth painted a shiny dark green; the fabric used for curtains and slip covers will be the Jacobean chintz on page 155, greens and browns printed on off-white. . . . For anyone who finds a pale wall not quite *juste*, the other extreme—dark dark walls of painted plaster or stained wood—is a thought in point. Roslyn Rosier likes them particularly well in libraries and (Continued on page 165)

1960 room directions

continued

6. The way carpets are going: towards a needle-textured look. "Amerilux" carpet by La France is made of closely-woven nylon fibres, mildew- and mothproof. Sponge-rubber backed, it can be cut and, with a special adhesive, bonded into patterns of contrasting colours and textures. \$10 a square yard at The Architectural Carpet Company.
7. In 1960 rooms with a 17th-century bias, faïence looks particularly well, is still within the range of a young collector's budget. Here, in blue and white faïence, a Dutch tobacco jar, brass-lidded. \$110 at A. Neuberger Antiques.
8. Spanish accent for very dark or very white walls: Fortuny's "Spagnolo," a fine upholstery-weight Egyptian cotton, pimiento-red and white. \$13.50 a yard.*
9. Inspired by Napoleon's campaign chair, this cherry wood hall or dining-room chair with antique green and gilt decorations. By Heritage. \$200 at Lord & Taylor.
10. Latest latticing for screens: porcelain enamel on metal—a range of brilliant colours in grillings that ask for no more than damp-cloth attention. Left: red "Min-X" grill; right: yellow "Cathedral R" grill. From 48¢ a square foot. The Porcelain Enamel Institute.*
11. Copied in fruit wood from a 17th-century museum piece, this console by Baker; about \$225.*
12. Crewel embroidery supplies the texture-plus-pattern wanted now. "Crewel Stripe" is an olive-green linen-and-rayon, cotton embroidered. \$18 a yd.; at Schumacher.*
13. The now-look furniture demands luxurious fabrics; this fabric of textured silk-and-Dacron is hand-screened with a 17th-century damask design, "Bucara"—white-on-white. By Cohama. About \$10 a yard. Altman's.
14. A famous Jacobean tapestry and embroidery design has now been printed in France on chintz fabric, "La Salle." A. L. Diamant, \$4.15 a yard.*
15. Among the new ways to achieve the look of wood-panelled, frescoed, or fabric-covered walls is this thin hardwood veneer, mounted on wallpaper, and called "Microwood." Here: "Timber Brown" in African walnut; other choices, birch and cherry. One roll costs \$9.20; parquet squares are slightly higher. By Denst & Soderlund, at Katzenbach & Warren.*
16. Shading windows now: two finely-woven cotton window shades impregnated with clear vinyl for stamina. Top: "Candy Stripe," in blue (as here), yellow, green, or pink on white. From \$5.55. Below: embroidered in silk, a flower-like pattern, white on white. From \$10.65. By Breneman-Hartshorn, to order at Window Modes.
17. Newly important now: Spanish Colonial furniture—this copy, a 33" high chest with two doors. By Yale Burge in Amboina wood; oil and wax finish, \$480.
18. Heavy-ribbed beige rayon moire, matte-finished: "Palazzo Moire" from Italy, to be had in white and 14 colours. About \$8.25 a yard at Schumacher.*
19. Screen-printed wallpaper, like painted plaster, blue on off-white, a Renaissance design. "Regensburg," by Winfield Papers. \$21 a roll; Katzenbach & Warren.*

9. Classic revival: Directoire

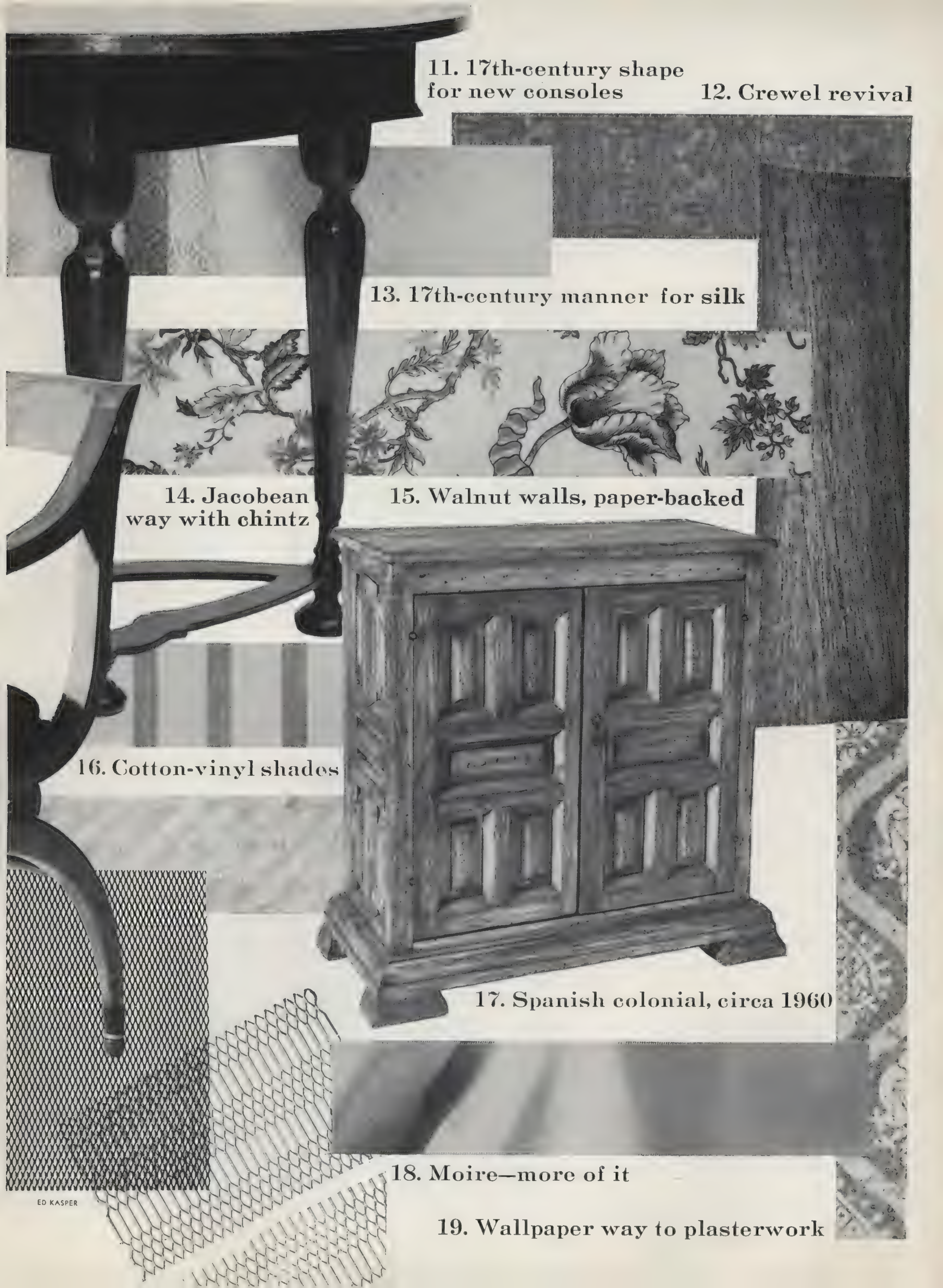
*THROUGH DECORATORS

8. Printed texture

7. New rage for Dutch faïence

10. Enamelled grilling





11. 17th-century shape
for new consoles

12. Crewel revival

13. 17th-century manner for silk

14. Jacobean
way with chintz

15. Walnut walls, paper-backed

16. Cotton-vinyl shades

17. Spanish colonial, circa 1960

18. Moire—more of it

19. Wallpaper way to plasterwork



For luncheon, periwinkles and trout



Hors d'oeuvre cart; salads, sausages, and fish in kegs

The sure-handed staging, the table-side showmanship that, with good food, often make for memorable dining-out can well be recreated for dramatic dining-in. The serving inventiveness shown here is the teamwork plan of Philip Johnson, the architect, Mr. and Mrs. Garth Huxtable, the designers, and the staff of The Four Seasons restaurant in New York's Seagram Building. There all the elements for pleasant eating have been attended to with imagination. Relaxing, timely surroundings change in colour, live trees, and plantery with the season; good food is served quickly and quietly with appointments in themselves a joy. Here, two menus, luncheon and dinner, from The Four Seasons, and some unexpected but practical ways to present them. For the luncheon, periwinkles, those delicious little snails, cooked with herbs and pepper, sit on a bed of cracked ice, *above left*, in a shallow silver dish. To be used with the periwinkles instead of forks, slender bamboo spears stand in the ice. The accompanying Mignonette sauce is served in a separate container set in a silver dish. The trout comes to the table in a special copper fish pan. *Above right*, The Four Seasons' hors d'oeuvre cart, sausages hooked onto a wheel, and, on swing-out shelves, kegs filled with herring in wine, anchovies in vinegar, and small smoked sprats. The vegetable

Coming to the table in 1960:

FOOD IDEAS FROM A NEW RESTAURANT-SUCCESS



GRIGSBY

Coffee cup soufflé

centrepiece, here sculptured squash, changes every day. Though the staff-of-one hostess may not have time to carve a squash, she can transform a tea cart into an hors d'oeuvre conveyor, with glass dishes filled with pickled meats and fish, a wooden plank for sausages, plates, forks, and napkins below. From the same cart, she can serve soup, a hot soup in a heated tureen, a cold soup in an ice-packed bowl, the soup trimmings alongside.

The dinner ends with a coffee cup soufflé, *below left*, baked right in the cup, its ice-and-whipped cream sauce in side dishes.

When there's a choice of greens and dressings, and the hostess (or host) puts them together from a salad cart wheeled to the table, the salad has a fresh interest. The Four Seasons' cart holds salad vegetables, plus greenery, spices, vinegars, oils, and fresh herbs picked from pots in the kitchen. Graduated for visibility, the tiers of the restaurant's dessert cart, *below*, provide racks for bowls, a bin for silver and dishes. The take-homeable idea here is not, of course, to offer a dozen desserts, but, for a change, a choice of more than one—a chocolate mousse, perhaps, along with another, like fruit or berries, sparing of calories. The Four Seasons' after-dinner coffee service, *below right*, has a stemless brandy ballon, and, rattleproof in a deep-welled saucer, a coffee (Continued on page 158)



Salad makings, carted

LUNCHEON

PERIWINKLES MIGNONETTE
(made with herbs, cracked pepper, oil,
and vinegar)
TRUITES AU BLEU
NEW POTATOES
(with dill)
FIELD SALAD
POMEGRANATE SHERBET
1955 Bernkasteler Doktor
Graben Spätlese

DINNER

CHESTNUT CONSOMMÉ
CUTLETS OF VEAL, PRIMEUR VEGETABLES
Veal cutlets sautéed, covered with
rows of baby vegetables and thin slices
of Gruyère cheese, then glazed under
the broiler.
CHANTERELLES SALAD
Thin-sliced raw wild mushrooms with
wild thyme and Malabar pepper.
COFFEE CUP SOUFFLÉ
(with whipped cream and coffee ice cream sauce)
1945 Château Latour Pauillac



DRAWINGS BY RAY PORTER

Dessert cart



After-dinner coffee, covered cup

From a famous restaurant *continued*

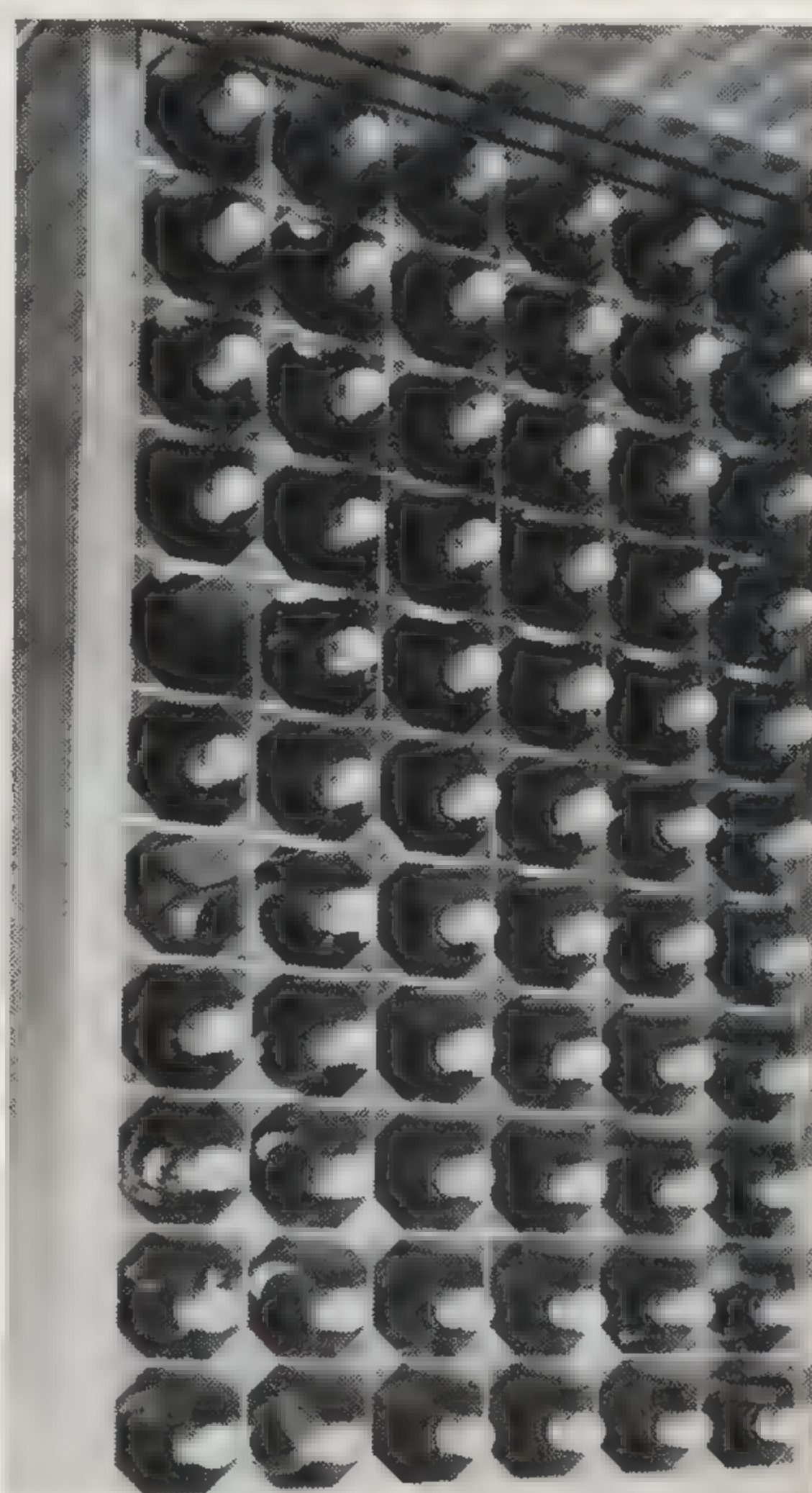


cup covered to keep the hotness in. On stainless steel shelves, the Four Seasons' kitchen herb garden, *right*, receives reinforcements every morning from a Long Island greenhouse. Some twenty-eight herbs—lovage, rose geranium, lemon balm, summer savory, wild thyme, tarragon, basil, chives, and parsley—are chopped fresh once a day for the apothecary jars on the salad cart. Many women grow their own favoured herbs in a light kitchen window. *Below left*, creating a precisely beautiful pattern in plain view of the restaurant entrance hall, the wine cellar. Its three deep rows of glass-enclosed racks end in a mirror wall that seems to multiply by two the actual rack length. Idea to go home: wine racks as a decorative element on any cool wall—in a passageway, in the kitchen, or to form a country dining-room divider.

Not shown but spectacular, the Four Seasons' tableside chafing dish cookery of such superb dishes as Crabmeat Casanova: to crabmeat and butter are added chives, carrots, parsley, croutons, lemon, white wine, all flambéed in brandy. Another of the restaurant's made-at-the-table delights is Lobster Aromatic: shallots, butter, lobster, sauce Américaine, mixed spices, chervil, Pernod, and whipped cream mixed in that order in the chafing dish. The restaurant's Tournedos with Woodland Mushrooms is a chafing dish combination of shallots and *tournedos* of beef sautéed in butter, mixed with chanterelles, tomatoes, wild thyme, ground Malabar pepper, and sherry, then flambéed with brandy. Any of these dishes could be duplicated at home at, for instance, a Sunday night supper in the living room, a tray to hold the chafing dish; all the ingredients, measured to exact amounts, in attractive containers around it. To come in from the kitchen at serving time: only well-heated plates.



Kitchen garden at the Four Seasons: herbs of all seasons, greenhouse-grown



Wine cellar, glassed and mirrored



To carry a dozen bottles from cellar to table, a woven willow basket

"THE MIRACLE WORKER"

(Continued from page 112)

as celebrated a "miracle" as Annie's some fifty years later. In 1832, Dr. Howe, thirty, and fresh from a hero's rôle in the Greek Revolution against the Turks, returned to Boston to start, in his own small house, the New England Institution for the Education of the Blind, later known as Perkins Institution. This school for the blind was the first of many Howe firsts. Others: first United States publicly-supported school for the feeble-minded, and such educational aids for the blind as grooved writing paper, maps embossed on paper, and a simplified raised letter alphabet that enabled reading matter to be prepared more cheaply and in greater quantity than ever before. (Dr. Howe was unfamiliar with the work in that same decade of Louis Braille, a blind teacher in Paris, whose dot system for the blind was eventually to become a standard.) After some notable achievements with blind children, Dr. Howe began to consider the possibilities of educating the deaf-blind. No mind so imprisoned had ever before been freed.

In 1837, Dr. Howe heard of Laura Bridgman who lived near Hanover, New Hampshire. Her early history uncannily paralleled that which was to be Helen Keller's. Both were bright, normal babies. Both, shortly before their second birthdays, were afflicted, during epidemics, with a virulent form of scarlet fever, and both, fifty years apart, with the same cruel aftermath, total loss of sight and hearing. Both met their rescuers around their seventh year.

At Dr. Howe's invitation, Laura, a pretty girl with smooth brown hair, regular features, and uncontrollable behaviour, entered the New England Institution. Howe had a choice of three teaching methods: allowing her to use arbitrary signs to express her needs; teaching her the manual alphabet of the deaf and mute; or, the most difficult, teaching her the regular Roman alphabet. He chose the Roman alphabet, because, were he successful in teaching it to her, she would be able to communicate with a great many more people.

For her first lesson, he ar-

ranged common objects, each labelled with raised letters, on a table. He had her feel, for instance, a knife—and then, separately, its label. Within several days, Laura could match up each object with its label, but with no understanding of what this trick meant. From the moment when she realized that by making a sign she could express her ideas, ask for what she wanted, she progressed quickly, her thirst for knowledge never satisfied during the fifty years of a happy life ahead of her as first a student and then a teacher at Perkins.

The first blind-deaf person ever taught to communicate, Laura achieved international fame. Just to see her, thousands of spectators visited Perkins. One of them, a small blond New York belle, Julia Ward, coming to see Laura, met Dr. Howe and married him two years later when she was twenty-three and he, forty-one. For "The Battle Hymn of the Republic," a poem for which Mrs. Howe received four dollars from the *Atlantic Monthly* in 1862, Dr. Howe's vivacious wife is, ironically, much better remembered than he. (This great Civil War marching song, sung to the same tune as "John Brown's Body," has been

on the best-selling record list in a recent stirring version by the Mormon Tabernacle Choir.)

After Charles Dickens visited Perkins in 1842, he reported in his *American Notes* the Laura Bridgman story. Many years later, when the "miracle" had passed into history, Kate Keller, a desperate young mother (whose photograph, incidentally, shows an interesting resemblance to *The Miracle Worker's* Mrs. Keller, Patricia Neal) read that Dickens book in a remote Alabama village. The book started the whack of hope that eventually brought Annie Sullivan to Tusculumbia and Helen Keller.

Although Annie could hear, and had partial sight, her own story was not much happier than Helen's. Born in Massachusetts on April 14, 1866, to Irish immigrants—a shiftless, alcoholic father and a sick, lame mother—Anne passed her early years in squalor which apparently led to the trachoma that plagued her eyes. Unwanted by anybody after her mother's death, Annie, nine years old and half-blind, with her younger brother, Jimmie, crippled by a tubercular hip, arrived at the notorious almshouse in Tewksbury.

(Continued on page 160)



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"THE MIRACLE WORKER"

(Continued from page 159)

Annie never met Dr. Howe; he died in 1876, four years before she entered Perkins. As chairman of the Board of State Charities of Massachusetts, he was, however, indirectly responsible for Annie Sullivan going to the school where he had taught Laura Bridgman.

Hardened, willful, unable at fourteen even to spell her own name or cite her birth date, Annie came, in 1880, to Perkins, then in a large high-pillared, many-balconied former hotel in South Boston. If there had been any place to which he could expel her Mr. Anagnos, Dr. Howe's son-in-law who had taken over the school's directorship, would have dismissed her during her first year there. But brightness and indomitability became evident. Drawn to Laura Bridgman, then fifty—a frail woman with delicate hands usually busy with needlework—Annie learned the manual alphabet in order to talk with Laura.

This alphabet, one of her chief bits of technical equipment later as Helen's teacher, consists of simple movements of the fingers of one hand in ways that resemble the printed letter. Example: clenched fist makes an "a", three middle fingers held up a "w," a system presumably invented by Spanish monks.

In 1882, after the seventh painful operation on her eyes, Annie Sullivan for the first time in her life could see. Though she couldn't see clearly, her world was clearly enlarged. There were eight Perkins graduates in 1886, and Annie Sullivan, then a slender brunette who would have been pretty if not for her clouded blue eyes, was valedictorian.

Through a chain of events that started with Mrs. Keller's reading Dickens and led on to Dr. Alexander Graham Bell's referral of the Kellers' problem to Perkins, a letter had been sent requesting a governess for the Kellers' "little deaf-mute and blind daughter." After Annie heard of the position, she went through the files at Perkins that held Dr. Howe's detailed notes on the education of Laura Bridgman (Dr. Howe, as Anne Bancroft remarks in the play, "wasn't exactly what you'd call a man of few words").

Sore-eyed from cinders, coal dust, and tears on a dreadful

three-day train trip, she arrived at the Keller house in Tuscumbia, Alabama, on March 3, 1887. There she found the child full of baffled fury, in Annie's own words, "large, strong, and ruddy . . . as unrestrained in her movements as a young colt," a healthy child with "a fine head . . . set on her shoulders just right." Among Helen's wily accomplishments at six was a fighting technique so effective that often the family bore black and blue marks from her assaults.

Annie set out immediately to teach Helen to spell—spelling into her hand the first word, *doll*, when a doll that Laura Bridgman had dressed for Helen was presented to her. The child repeated the finger movements, her curiosity aroused. To teach her obedience, Annie saw that she had to get Helen away from her family, who could not bear to see her punished or denied. The two went to a vine-covered cottage annex of the Keller house and lived alone about two weeks. Helen commenced the experiment by kicking and screaming herself into a stupor, gradually grew docile when it became clear there was no alternative. Back in the Keller house, Helen knew how to spell eighteen nouns and three verbs, but not how to use them.

On April 5, 1887, the miracle was worked. "We went to the pump-house," Annie Sullivan wrote, "and I made Helen hold her mug under the spout while I pumped. As the cold water gushed forth, filling the mug, I spelled 'w-a-t-e-r' in Helen's free hand. The word coming so close upon the sensation of cold water rushing over her hand seemed to startle her. She dropped the mug and stood as one transfixed. A new light came into her face. She spelled 'water' several times. Then she dropped on the ground and asked for its name and pointed to the pump and the trellis, and suddenly turning round she asked my name. I spelled 'Teacher.'"

Helen had the key—and she had "Teacher," as Annie came to be known by Helen and all their friends, for the rest of Teacher's life. When Helen went to Radcliffe College, Annie went, too, spelling the lectures into her hand. While at Radcliffe, from which she was graduated *cum laude* at

twenty-four, Helen Keller wrote *The Story of My Life* with the editorial help of an attractive young Harvard instructor, John Macy, who became not only a celebrated writer and literary critic, but, in 1905, Annie Sullivan's husband. For some time the three lived happily in a big, many-winged farmhouse in Wrentham, Mass. Although the Macys were never divorced, their marriage ended in friendly estrangement after some ten years.

Though *The Story of My Life* is not easy to find in a library today, the book was prescribed inspirational reading in the first decades of the twentieth century. William Gibson, who read it as a child, remembered from it Annie Sullivan's fascinating letters to the matron at Perkins when Annie first met Helen Keller in Alabama.

Using these as a basis, he wrote a brief commentary for a dance programme to be given at the Austen Riggs Center, a psychiatric institution in Stockbridge, Mass., by a drama group he was then directing. Gibson sent the twelve pages of commentary to his friend, Arthur Penn, a television director, asking his opinion of its television possibilities. Penn replied by saying the story was sold—now write the script. Called *The Miracle Worker* from a remark of Mark Twain's ("Helen's a miracle—Annie Sullivan's a miracle worker"), and brilliantly performed on CBS's *Playhouse 90* in February, 1957, with Teresa Wright and Patty McCormack, and Penn as director, the play won the award for best television play of the year.

When Gibson's play *Two for the Seesaw* went through a drastic wringer in Washington in the fall of 1957, Gibson asked Penn, *Seesaw's* director, and its producer, Fred Coe, to do the stage version of *Miracle*. In practically the same breath he asked Anne Bancroft, *Seesaw's* star, to play the *Miracle's* lead. "You think I'm right for it?" she asked, worried. They all accepted.

In rewriting the play for the stage, Gibson condensed the action. By injecting occasional offstage voices from Annie's past, her dead brother Jimmie, a cruel aunt, fellow inmates at the Tewksbury Almshouse, and Dr. Howe, Gibson attempted to give the audience a fast briefing on the tragic background that led Annie to the Battle of Keller Heights.

(Unfortunately, his method of keeping the audience thoroughly


informed is thoroughly confusing.)

After eighteen months as the lovable, ulcerated Bronx-voiced Gittel in *Seesaw*, Anne Bancroft took on an Irish accent, learned the manual alphabet, spent one week in a vacation camp for the blind, several others playing with handicapped children in New York's Institute of Physical Medicine and Rehabilitation, and moved around a strange hotel room, and town, for two days with her eyes taped.

Patty Duke, whom Penn described as a "delicious, quick, easy" child of extraordinary intelligence, a small-for-her-age thirteen playing a not-quite-seven-year-old Helen Keller, came in for her share of rugged preparation. Her blind stare is no accident, no make-up trick, but the result of practise, walking into doors and furniture without seeming to anticipate the hurt, being pummelled until she could be hit without flinching.

When *The Miracle Worker* played Boston, children and staff members from Perkins Institution came to see it. At the school, now in Watertown, Massachusetts, twenty-nine blind-deaf children and about forty staff workers live in a Keller-Macy cottage. Where Dr. Howe, the pioneer, used word-association-with-object, the words in raised letters, and Annie Sullivan spelled words into Helen's hand with the manual alphabet, the object at Perkins now is to teach a blind-deaf child first to read lips, and then how to speak. (The child places his hand on teacher's nose, throat, mouth, and tries to duplicate the muscular vibrations he feels.) Helen Keller was the first deaf-blind child ever to learn to speak. Her famous first words, "I am not dumb now," in subtitle, caused the audience to applaud at *Deliverance*, a silent movie made of her life in 1919.

Seventy-nine now, Miss Keller lives in Westport, Connecticut, with Polly Thomson, a bright, earnest, business-like Scots-woman who came to Helen and Annie in 1914, served as their secretary, and took over when Annie Sullivan Macy died in 1936. From the first rehearsal of *The Miracle Worker*, the producers told Miss Keller—an admirer of Gibson—of every development. Of her own early behaviour, violently recreated by Patty Duke, Miss Keller, soon after she learned to "talk" at that pump in Alabama, strongly disapproved.

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KIESLER AND HIS ENDLESS HOUSE

(Continued from page 114)

into ribbons. Inside, these ribbons of wall curl up on themselves to make compartments for cooking, sleeping, or bathing. Some have soft floors; some have pools of water. Gaps between the ribbons are filled with transparent plastic or chunks of glass like shattered crystals, refracting light across the interior in splinters of colour.

Windows of this kind are placed all over the shell. During the day, any one area in such a house would be lighted successively from different sources. People living in it would be continuously aware of light as a substance, a decoration, and an event. With ramps and stairs leading to various sections, the building is planned to be raised a few feet above a pool. The house would be made of concrete sprayed on to wire mesh with a surface pinched and patted to texture it like skin.

The only other example approximating such a space is an egg-shaped operating room in a hospital built by the American architect Paul Nelson at Saint Lô in France. Scattered over the curved surface of this room are hundreds of small lights, focused on the operating table from all directions. Since the patient is unconscious and everyone else is busy, the quality of the space is not much appreciated.

Kiesler tends to think of

the world as a hardware store. Whatever he needs is sure to be available somewhere, and there is no need to worry about it. Certainly there is no reason to exalt structure, as though it were hardware, into the art of architecture. So, rather than begin with the techniques of building, he begins with a program of experiences—a sequence of events he thinks would be agreeable, or at least instructive, to live through.

The real materials of Kiesler's architecture are sensations we do not usually expect buildings to provoke. When you think of it, during the last fifty years or so, all the arts but one have expanded their emotional range, including now much that was not previously acceptable. Architecture alone has diminished rather than increased the number of responses it can elicit. The baroque illusion of movement, for example, or the transformation of space with mirrors, or the arrangement of lights and shadows according to the action of a small drama the architect wants us to act out—these possibilities modern architecture has replaced with clarity of structure, precision, and the illusion that art can be made rational.

That the kind of architecture Kiesler proposes is irrational makes it all the more difficult to stop thinking about.

BY ARTHUR DREXLER

BEAUTY WITHOUT PLATITUDES

(Continued from page 127)

shows instantly in her looks.

Asked if there was any moment in time when she felt she had to *do something* about her looks, she said, "At forty, having eaten like a truck horse all my life, I suddenly gained twenty-five pounds in a year." After working doggedly to get that off, she abandoned butter forever, cleaving to a high-protein, low-fat diet that's sensible but not flagellating. For breakfast she has orange juice, toast and marmalade or jam, tea with a little cream.—"What I'd like to eat is hot cereal with brown sugar and about a pint of cream." Crash diets? "Well, just because I split a seam in a dress the other night, I'm eating steak and salad for lunch. But nothing would in-

duce me to give up a Martini before dinner."

About exercise, Mrs. Stewart said conclusively she hated any form, loathed it in fact, although—presumably to prove a point—she once played tennis with a canoe paddle. Recently, after reading that a muscle will improve with six seconds' stimulation every day, she took to pulling in her stomach six seconds a day with concentrated effort. She also asked her son (one of three children, and the father of Mrs. Stewart's first grandchild) what could be done for the triceps muscle of the upper arm. He suggested the farthest backstroke motion in swimming, and she now does that for a fast

(Continued on page 168)

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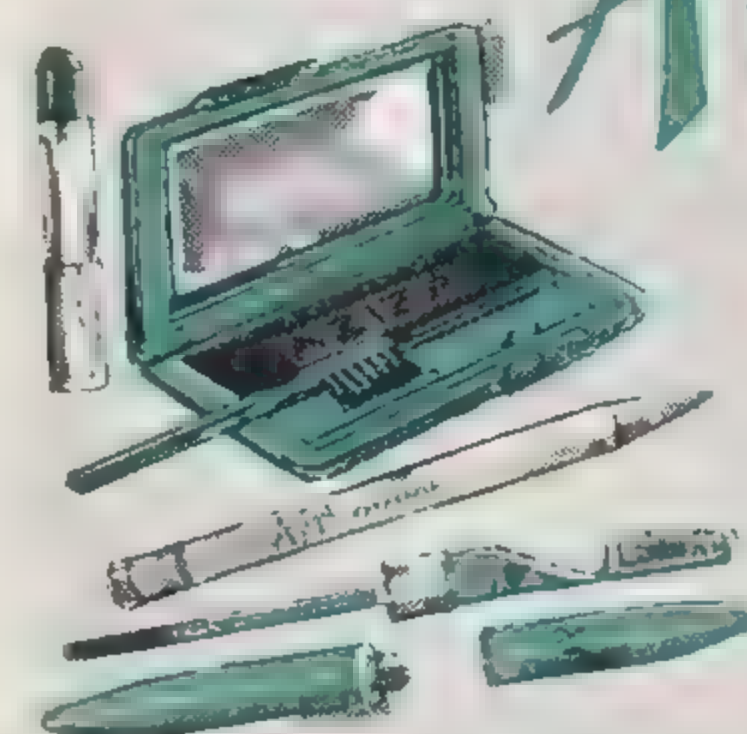
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Roanoke, Va., B. Forman Sons
Rochester, Minn., Julius Estess
Rochester, N. Y., B. Forman

St. Louis, Mo., Montaldo
St. Paul, Minn., Ruby Krause
San Francisco, Calif., John Moubert
Santa Ana, Calif., Patricias
Savannah, Ga., Morris Levy
Seattle, Wash., Littlers
Shreveport, La., Sue Peyton
Sioux Falls, S. D., Louise Dixon
South Bend, Ind., The Frances Shop
Springfield, Mass., Albert Steiger Co.
Summit, N. J., The Jeanette Shop
Syracuse, N. Y., Helmer Inc.

Tampa, Fla., Wolf Brothers
Toledo, Ohio, Rochelles
Tulsa, Okla., Renards
Tyler, Tex., Mayer & Schmidt

Washington, D. C., Rizik Bros.
Wheeling, W. Va., Stone & Thomas
Wichita, Kan., Henry's
Wichita Falls, Tex., Reed's Parisian
Wilkes-Barre, Pa., Hollywood Shop
Winnetka, Ill., Ruth McCulloch
Winston Salem, N. C., Montaldo
Worcester, Mass., Richard Healy

York, Pa., The Fabric Shop

GLOBE FLOATING

(Continued from page 149)

Experience by Sir Maurice Bowra, *The Greek Way* by Edith Hamilton; and *The Last of the Wine* and *The King Must Die*, two novels by Mary Renault.

Athens is reached by way of Piraeus, where the Yacht Club is worth a cocktail hour and the yachts are worthy of Cannes. Although the ultimate prize is the Acropolis, stop first at the Temple of Athena Nike, where the view of town and harbour is, as Byron wrote, ". . . one unclouded blaze of living light!"

A visit to the National Museum and the reconstructed Stoa does not require a guide; everything in it has English explanations. Before returning to the ship, stop at Flocas for Turkish coffee, honey from Hymettos, and salted pistachio nuts. The beach club at Glyfada, spangled with rainbow-coloured marble and stone bath-houses planted with jasmine and grass (the hardest thing to grow in Greece), is twenty minutes away from Athens by car. Greek business men lunch at Psaropoulos, by Phaleron Bay. It takes over two hours to drive to the theatre at Epidaurus, beautifully preserved, acoustically perfect.

Some of the island pleasures are the squat windmills, cosy, whitewashed houses, and three-hundred-and-sixty chapels—one for every ten inhabitants—on Mykonos. The Minoan palaces, villas, throne rooms, and treasures on Knossos are remarkably whole. Rhodes, not Greek at all, is both mediaeval and modern, owing some of its rebuilt glamour to Mussolini.

FOR THE OLYMPICS

A cool, calm way to tackle the 1960 Olympic Games, would be by either of these two ships dedicated to this mission. (Both will anchor at Civitavecchia, just north of Rome.) One, the Italian M.V. "Victoria," arrives on August 31 in time for track and field events, and leaves September 3. Tickets and transportation for the Olympic Games can be arranged on ship, figuring \$10 a day extra. The lowest fare, round trip, is \$850. The other Olympics-bound ship is the S.S. "Ocean Monarch," chartered by the Olympic Cruise Line. Air-conditioned bus transportation to the Games for four hundred passengers is planned, while the "Monarch" rides at

anchor from September 5 to September 11. The twenty-three-day cruise continues to Villefranche and then to Le Havre where passengers board plane or ship for home. The fare is \$1,555 round-trip, \$155 less for the plane ride.

TO THE SOUTH PACIFIC

An *omoo*, Herman Melville wrote, is Polynesian for a rover, "a person wandering from one island to another." *Omoos* of the South Pacific may be interested in sailing aboard the Matson Line's S.S. "Mariposa" or S.S. "Monterey"—both take forty-two-day trips touching Papeete, Tahiti; Auckland, New Zealand; Sydney, Australia; Pago Pago, Samoa; and Honolulu.

The "Monterey" sails July 17 to Tahiti for the climax of the annual two-week Bastille Day celebrations. The "Mariposa" leaves for Suva on August 14 for the hibiscus festival. Both sail from San Francisco; the trip costs \$1,125 minimum.

One *omoo*, not as celebrated as her husband but just as enchanted by the islands, was Mrs. Robert Louis Stevenson. She wrote in *The Cruise of the "Janet Nichol,"* her diary of a voyage among the South Sea Islands: "Went on shore, a blazing hot day. We were all dressed up for the occasion, Louis with his best trousers . . . dirty white canvas shoes and a white linen coat from the trade room that could not be buttoned because of its curious fit. It was hoped, however, that a gold watch and chain might cover all deficiencies. I wore a blue linen native dress, entirely concealed by a long black lace cloak, and on my head a black turban with a spotted veil. Our feet were certainly the weak point, my stockings being red and my shoes cut in ribbons by the coral. Not having gloves, I put on all my rings which flashed bravely in the sun."

In Tahiti, one goes to a *muau*; in Honolulu, to a *luau*. The *poi* is delicate and the pineapple sections a husky two inches thick. Afterwards, the hostess frequently gathers remnants of the feast on a mahogany platter and carries it to her neighbours.

Note: for travellers who have less time, the S.S. "Lurline" and S.S. "Matsonia" sail from California to Hawaii, four-and-a-half days each way.

GLOBE FLOATING

(Continued from page 164)

TO THE CARIBBEAN

There are other cruises that are not too long, particularly those around the Caribbean. The "Nieuw Amsterdam" leaves New York March 9, \$435 for fourteen days for Antigua, Dominica, Bridgetown, Grenada, La Guaira, Curaçao and Port-au-Prince. Several ships leave from Florida, something to keep in mind to break the placidity of a long winter's vacation. The S.S. "Ocean Monarch's" Sun-Tan cruises leave January through March from Port Everglades.

TO SOUTH AMERICA

Kipling complained he had never sailed the Amazon; but passengers on the S.S. "Ariadne" can. The Hamburg-American Line's emissary to South America leaves New Orleans, March 26, on a month-long cruise 1,000 miles up the Amazon; \$900 minimum, round trip. On the ship's Bavarian night, *sauerbraten* and *wiener schnitzel* are served, *lederhosen* worn, and voices ring out *Im München steht ein Hochbräuhaus*. The jungle thickness hedging the boat seems almost overwhelmingly exotic; the Amazon River looks as mysteriously dark as the Mississippi. At night, the air is cluttered with swarms of dark violet and iridescent butterflies, attracted by the ship's lights.

The "Argentina" leaves February 5, and the "Brasil," February 19 for carnivals in Bahia and Rio de Janeiro, where the parties sometimes stream on for three days. The crossing-the-equator ceremony, incidentally, is straight Mack Sennett comedy, with egg shampoos, custard pie facials, tomato catsup massages. (Thirty-one-day cruises cost \$1,350.)

The Delta Line sends its South America-bound ships out of

New Orleans to the strains of Dixieland jazz beat out by Papa Celestin's Tuxedo Jazz Band. Every week a Grace Line ship sails from New York with fifty-two passengers for sixteen- or nineteen-day cruises to the west coast of South America; among the stop-offs, Panama; Guayaquil, Ecuador; Callao, Peru, the port city for Lima; Valparaíso, Chile, the seaport for Santiago.

FJORD COUNTRY

Summertime is North Cape cruise time. The "Bergensfjord" leaves New York on July 1 for forty-two days, \$1,075; the "Caronia" sails June 30 for forty-five days, \$1,175.

Dancing in broad sunlight at midnight is unforgettable at the North Cape; so is watching the sun polish the pewter-coloured coastline. Light-blue and green houses along the way fly flags of welcome for relatives who work on ships cruising these waters.

Nasturtiums at the flower stand in Bergen are pure gold; the antique furniture in Trondheim is a kind of Norwegian Victorian. Sandwiches at Oskar Davidson in Copenhagen are miracles of landscaping—shrimp terraced with parsley, tomato, and radishes, in a pond of mayonnaise. *Gryte*, at Blom in Oslo, means iron pot and is the name of a mixture of kidneys, chops, and chicken wings, a northern version of the French *pot-au-feu*.

New in Oslo is the "Know the Norwegian" program. Through hotels or the Norwegian Travel Association in Oslo. Americans can arrange to meet Norwegians—since they study English from the fourth grade on, communication is no problem. Keats made the same point when he wrote, "Scenery is fine, but human nature is finer."

CRUISEMANSHIP

Ground rules of cruiseman-ship apply to passengers of all ages, cruises of all lengths.

What to pack: A study of one cruise hostess' handbag shows it is straw with a lock and a zippered compartment for money. It holds binoculars, a notebook for shops, aspirin, Lifesavers, soda mints, Kleenex, Wash 'n Dri squares, extra eyeglasses, and smelling salts. In her cabin there's a raincoat for Gibraltar, warm underwear for Darjeeling, rubber boots and mittens in case she runs into a snowstorm in Yokohama. A cashmere coat is a blessing; a long fur coat is not. A fancy dress costume and even a pair of blue jeans are handy, plus a sweater or stole for air-conditioned lounges.

What to buy: There are not so many shopping bargains left; almost anything for sale around the world is also sold in New York. One traveller keeps identical sets of Venetian glass birds on the mantelpiece to remind him that the pair bought in New York cost less than the pair from Venice.

What to tip: Plan on a little more than ten per cent of the fare to cover tips. Anyway it is sliced, a dollar a day each is about right for the dining and cabin stewards, with less for the deck steward, boot steward, and lounge steward. On a long voyage, passengers tip every two weeks; on a short one, at the end.

What not to drink or eat: In the exotic (or tropical) countries, usually, drink only bottled water on land; skip raw vegetables, dates, grapes, and figs; see that everything to be eaten has been cooked. Take along Kaopectate and tincture of opium (prescription needed) to cope with dysentery. Pills to purify water may be bought in many American drugstores.

MORE ABOUT THE pat premo

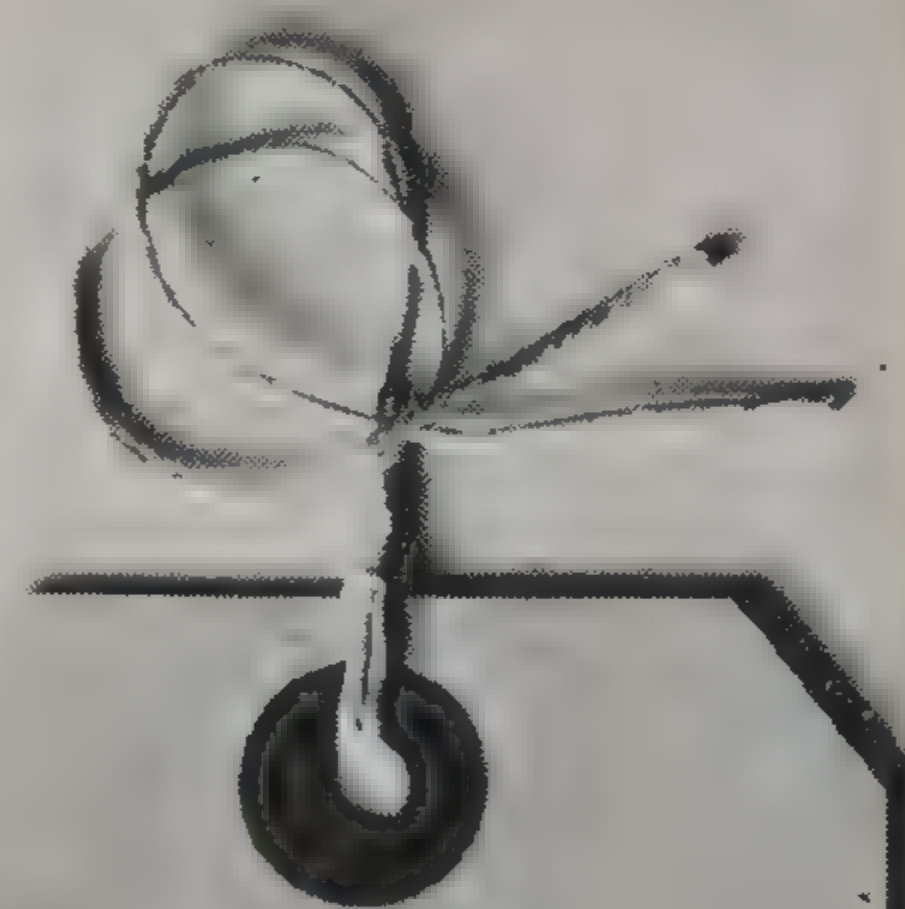
FASHION SHOWN ON PAGE 23

Only Pat Premo and one French couture house have this French-loomed fabric which really isn't lace, but pure illusion, a tracery of white over pink. 8 to 18, about \$80, at these fine stores:

Arcadia, Calif.	Vera Rose
Asheville, N.C.	Carroll & Co.
Balboa Island, Calif.	Clothes Horse
Birmingham, Ala.	Kesslers
Boston, Mass.	File's French Room
Brentwood, Calif.	Alvina Tomin
Charlotte, N.C.	Belk Bros.
Cincinnati, Ohio	Jenny Co.
Cleveland, Ohio	Milgrim's
Cleveland, Ohio	Sterling Lindner
Dallas, Texas	Neiman-Marcus
Denver, Colo.	Cates First Ave.
Detroit, Mich.	Irving Shop
Englewood, N.J.	N. De Scherer
Harrisburg, Pa.	Junior Dress Shop
Indianapolis, Ind.	Blocks
Jackson, Miss.	Kenningtons
Kansas City, Mo.	Woolf Bros.
La Jolla, Calif.	John Hogan
Lewiston, Maine	Desjardins Furs
Little Rock, Ark.	M. M. Cohn
Long Beach, Calif.	Parisienne
Los Angeles, Calif.	Coulters
Lynchburg, Va.	Grace's
New York, N.Y.	Bergdorf-Goodman
Omaha, Neb.	F. & C. Haas
Palm Springs, Calif.	Dorothy Gray
Panama City, Fla.	Lillian Kilpatrick
Philadelphia, Pa.	Nan Duskin
Sacramento, Calif.	Charlotte Green
San Diego, Calif.	Marston Co.
Santa Monica, Calif.	Lucille De Gruccio
Savannah, Ga.	Town & Country
St. Louis, Mo.	Scruggs-Vandervoort & Barney
St. Petersburg, Fla.	John Baldwin
Tacoma, Wash.	Mildred Faulkner
Tampa, Fla.	Maas Bros.
Van Nuys, Calif.	Polly's
Whittier, Calif.	Roberta's

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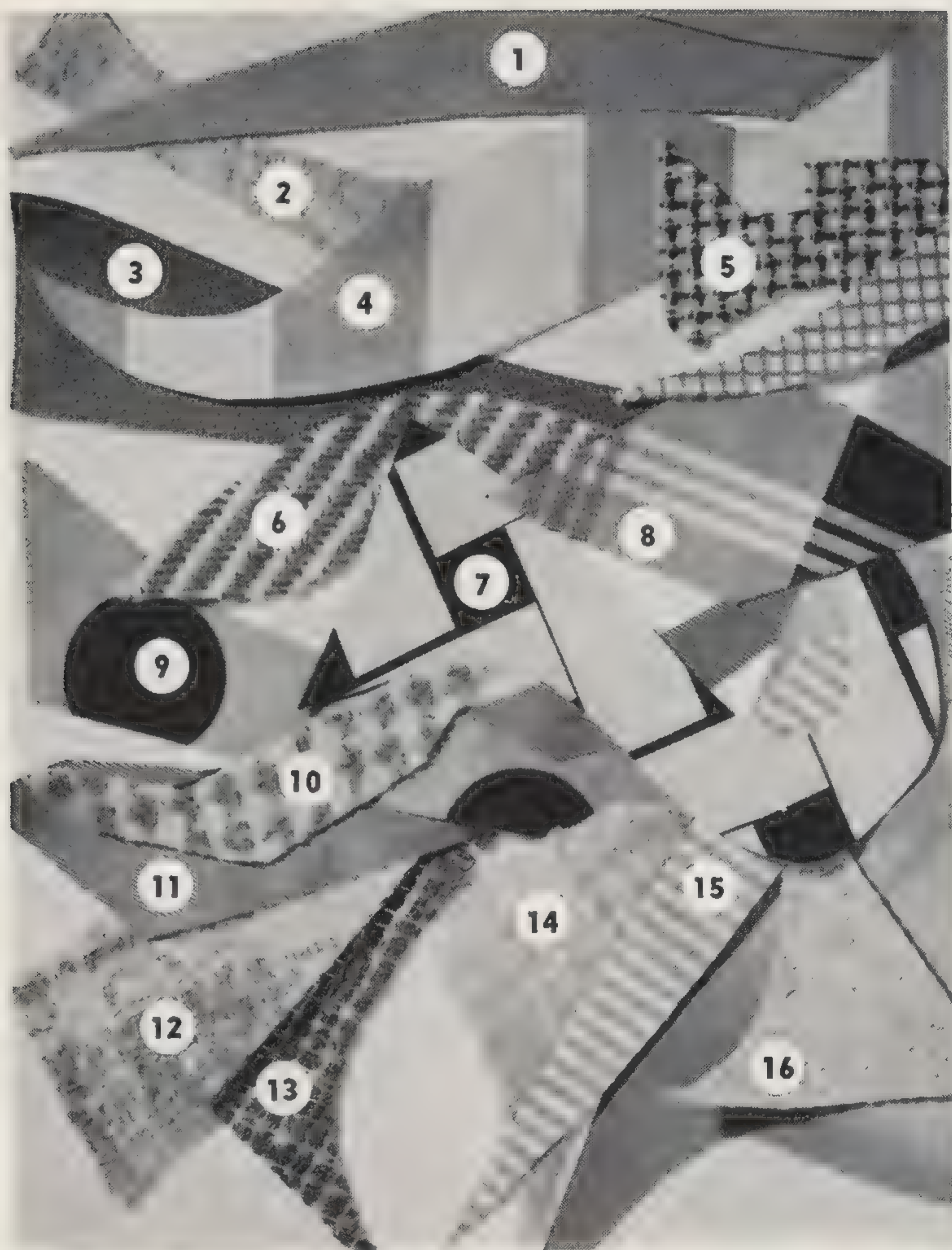
THE WAY ROOMS ARE GOING, 1960

(Continued from page 153)

small sitting rooms, often uses lattices or shutters at the windows. . . . Others in the dark-wall school are the decorators, James Amster and Yale Burge, who also tend to lattices and shutters, and like best

of the new deep shades a colour somewhere between eggplant and blue plum. . . . And in case anyone feels that only houses are a part of this new spill of decorating life, there's word from Herman

Miller, Wormley, and Dunbar that 1960 will bring to light office furniture of rosewood and black walnut, delightfully reminiscent of solicitors' quarters in the most tempting J. Arthur Rank movies.



1960 fashion excerpts: fabrics and faces *(Continued from pages 122-123)*

1. Wools are light, porous, but more closely woven than before. This bright yellow wicker-weave, for instance, could be the spring coat or dress answer. By Stroock.

2. Double-intensity paleness—light beige woven on white wool; Chanel-minded fabric. By Len Artel.

3. The news in surfaces: smoother, sleeker; instead of wildly exuberant textures, flat, tight-weave patterns, like this one on brown cotton—town-and-travel variety. By Cone.

4. Sun-dressing, South and summer: awning stripes in shock yellow and white on Sanforized cotton with a Fresh-tex finish. By Cranston.

5. The neutral spectrum in a chequered wool tweed coating—brown, beige, and white. By Forstmann.

6. Leaning toward the diagonal—wool coating by Stroock has its ribs defined in white and a yellowy-brown.

7. Black-on-cream on cotton—a trellised pattern. Newest prints and patterns are big, abstract or geometric in form. Fine Supima cotton batiste, designed by José Martin for Couture.

8. Jet-age plaid of black-and-white brightness crossed with brown will take any city or season in stride. Of Dacron-and-cotton by Galey & Lord.

9. Big, bigger, biggest black dots imaginable on cocoa-brown Belgian linen. By Sichel.

10. More of the new rib-emphasis—

this time in checks. Beige (coffee-flavoured) and white wool coating by Anglo.

11. Slant-ribbed silk, the colour a dulled golden—destined for a wonderful late-day-through-theatre life. By Bianchini.

12. Pale plaiding, giant-sized. Oatmeal-beige and white in a soft wool tweed coating. By Strong, Hewat.

13. Greatcoating here, ropes of brown wool lashed down with a thin white yarn—terrific country look, but we see it in town too, over black wools. By Morell British.

14. Spring suit potential in a wool as soft and light to the touch as it is to the eye—the gentlest yellow, strung with white to form a large plaid. By Lesur.

15. Yellow and white stripes again, but this time peppermint-thin, on cotton denim. By Avondale.

16. Beige woven on beige in a Swiss cotton with a diamond-slubbed surface. By Stoffel.

17. Cotton plaid, its ribs showing, is 1960-sized (that's big), is woven of caramel, beige, black, and white threads. By Mission Valley.

18. Chamois-coloured dress wool with glove-like softness, wearability. Don't overlook the diagonal weave. This, by Einiger.

19. Silk jersey abstract—deliciously lightweight, patterned rather ungeo-

metrically with black, grey, white, beige. Abstract prints for daytime are news. By Pierre Godart.

20. Squared off by yellow—the white checks on this knitted cotton. Permatall Everglaze knitted cotton by Alamac.

21. Nice texture to this pale beige-and-white checked wool coating. By Forstmann.

22. Checking in at the ticket counter, this on-the-go fabric knitted of Arnel and cotton, checked in beige and white. A Fuller fabric.

23. Never-before Vicuña—in a rustic-looking weave, a sort of whole wheat colour.

24. Grainy silk is woven in cornstalk-yellow, has a kind of gold-and-diamond elegance. By William Rose.

25. Double-faced wool coating that lets you take your pick of beige or white. By Anglo.

26. Slightly-greened yellow cotton. Look closer: there's surface interest. By Reeves.

27. Dotted mustard silk: impressionistic white spots—enormous, blurry-edged. By Onondaga.

28. Warm weather suiting (or dressing): uneven dark-brown stripes on beige Irish linen. By Moygashel.

29. Represented here, the all-important crêpe family. This member: a wool crêpe, brown-and-white plaided. By Bellaine.

30. One of the best beiges around, an oatmeal dress-weight one; half Acrilan, half wool. By Cyril Johnson.

31. Another light, easy-to-manage wool, cream-in-coffee checked. By Hockanum.

32. Tidy brown-and-white plaid in an unbeatable fabric of Orlon-and-silk by Chardon-Marché.

The face behind these fabrics: 1960 colour thinking must extend to make-up if the beige-brown-yellow plan is to have maximum impact. Teamwork starts with the right skin tone: Medium Beige, a liquid make-up base. A corrective liquid called Hi-Lite camouflages hollows; Lo-Lite recesses too-prominent features. Both blend into the foundation. Setting this even colouring, Translucent Face Powder for added glow; it shakes out of a bottle. Finally, vivid accents (no pale lipsticks allowed here): a vibrant Melon Red for the lips, and, on the eyes, Turquoise Eye Shadow. For the do-it-yourselfers, a Professional Color Make-up Kit has rows of different eye shadow and lipstick colours in little pots, a palette on which to combine the colours, instructions, brush, spatula, and an empty pot to hold your favourite mixing. These cosmetics are by Viviane Woodard.

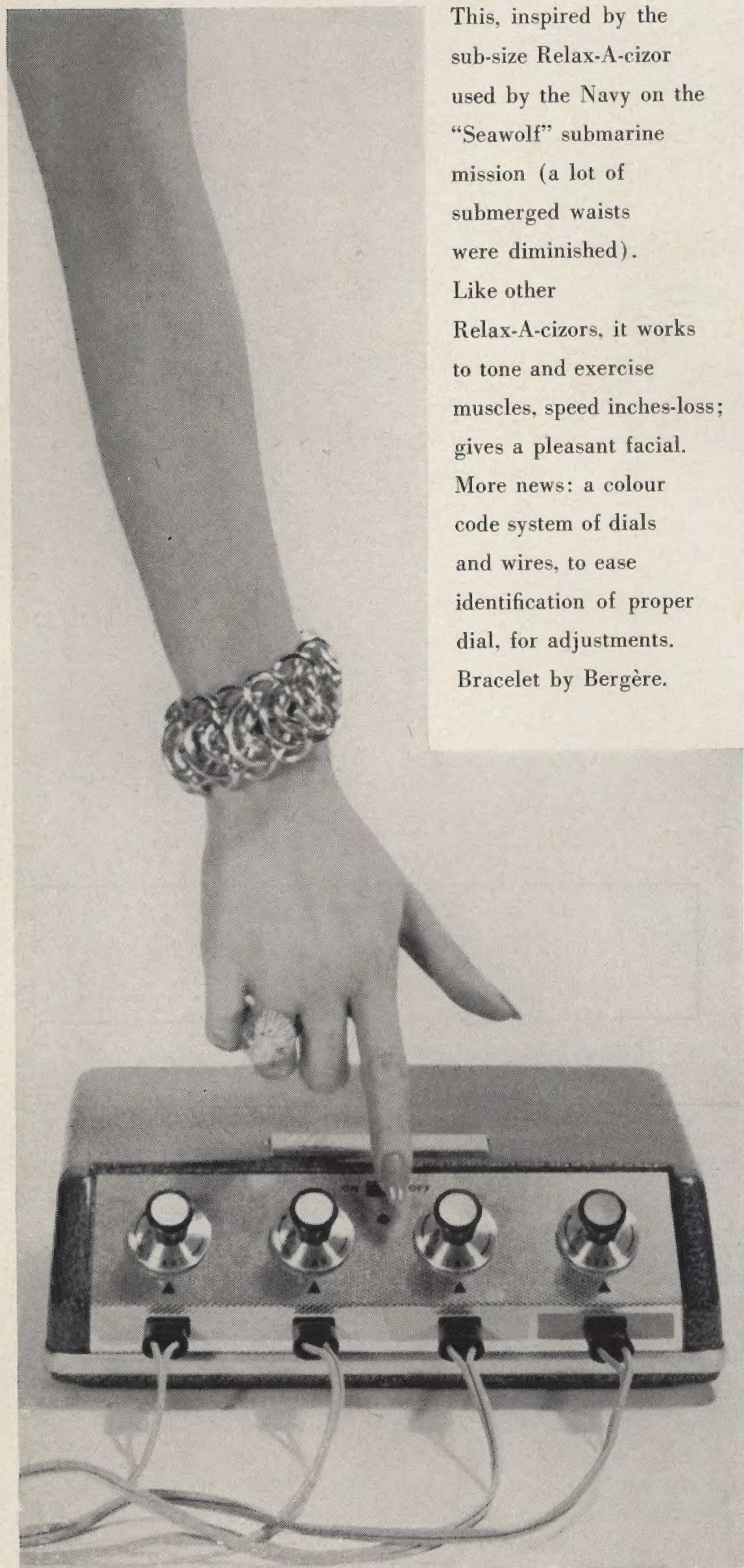
New mighty mite for muscles

The famous Relax-A-cizor, now in a transistor model that can be parked on a small dressing table, carried anywhere in its own attractive case.

(Transistor unit weighs under 4 pounds; complete package, with attachments, under 10.)

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Like other Relax-A-cizors, it works to tone and exercise muscles, speed inches-loss; gives a pleasant facial. More news: a colour code system of dials and wires, to ease identification of proper dial, for adjustments. Bracelet by Bergère.



GRIGSBY

Ria Herlinger's leisure-loving fabrics shown on pages 38-43 featuring clothes in fabrics with Creslan[®] acrylic fiber.

All clothes on these pages available at:

Thomas Kilpatrick—Omaha
Woodward & Lothrop—Washington



The dresses shown above available at:

B. Forman—Rochester
Thalhimers—Richmond



The skirts shown above available at:

B. Forman—Rochester • Thalhimers—Richmond



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This winter, why not take the trip
you've been promising yourself?

VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 144-147)



1470

1473

Above, left: Vogue Pattern 1470. Paris Original by Dior. Dress and
jacket in sizes 10 to 18. For dress, jacket, and scarf (included in pat-
tern), in size 14, use $4\frac{1}{8}$ yds. 54" fabric without nap. Price: \$2.50.
Right: Vogue Pattern 1473. Paris Original by Guy Laroche. One-piece
dress in sizes 10 to 18. Size 14 takes $2\frac{7}{8}$ yds. of 54" fabric without nap.
Price: \$2.50.



1474

1471

Above, left: Vogue Pattern 1474, one-piece dress. Paris Original by
Dessès. Sizes 10 to 18. For size 14, use $2\frac{1}{2}$ yds. 54" fabric without nap.
Price: \$2.50.

Right: Vogue Pattern 1471, dress and jacket in sizes 10 to 18. Paris
Original by Dior. For dress, jacket, and scarf (included), in size 14,
use $3\frac{3}{4}$ yds. of 54" fabric, without nap. Price: \$2.50.

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tional for each pattern ordered.

Handkerchiefs of The Month*



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each a melody of flowers
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... bordered with pastel
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Burmel's gay idea to
enliven gray days...
scent one, flirt one...
ah, Spring is here!
At better stores.
Look for the Burmel label.

Burmel New York

*Reg. U. S. Pat. Off.

BEAUTY WITHOUT PLATITUDES

(Continued from page 163)

six seconds or so a day, and plans
to learn another exercise to pro-
duce gratifying results in the chin
and throat area.

While the combination of
massage, super-scrubbedness, and
a careful beauty régime are cer-
tainly pivots in the famous con-
tinuity of her looks, what Mrs.
Stewart considers most important
is colossal good health: "I think

I was in my thirties before I ever
had a cold, and I haven't had more
than about five in my whole life."
Gauchely, we asked if working
made a difference, and she said,
"I can not imagine what I did
before I worked. . . . What I
think I did was sleep late, go
out to lunch, and do a little shop-
ping. And I much prefer my pres-
ent life."

Does she...or doesn't she?



Hair color so natural only her hairdresser knows for sure!

It's a pleasure to look at her—always so fresh and sunny, so beautifully casual. Yet much of her fresh appeal is in the radiant tone of her hair, its shining quality and silky touch. So she never leaves this important feature of her beauty to chance but relies on Miss Clairol. So quick and easy, why should she—or *any* woman—*ever* let gray or fading hair age her looks or dim her outlook!

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DISTRICT OF COLUMBIA

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Washington; Frank R. Jelleff

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Jacksonville; French Nov. & branches
Jacksonville; Vogue Shops
Miami, Miami Beach, Ft. Lauderdale,
and West Palm Beach; Burdine's
Miami; Jackson-Byrons
Miami; Jordan Marsh
Orlando; Belk-Lindsey
Orlando; Ivey's

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West Palm Beach; Anthony's
West Palm Beach; Belk's
West Palm Beach; Norman's

GEORGIA

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Portland; Owen Moore
Portland; Porteous, Mitchell, Braun

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Baltimore; Hochschild Kohn

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Boston; Jordan Marsh & branches
Boston; R. H. Stearns
Brockton; Fraser's
Cambridge; Harvard Coop. Society
Fall River; R. A. McWhirr
Lawrence; Cherry & Webb
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New Bedford; New Bedford D. G.

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and Cape Cod; Buttner's
Salem; Almy's
Springfield; Forbes & Wallace
Springfield; Albert Steiger
Waltham; Grover Cronin
Waltham; Parke Snow, all stores
Worcester; Denholm & McKay
Worcester; R. H. White

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Portsmouth; George H. Kimball

NEW JERSEY

Elizabeth; R. J. Goerke
Newark; Bamberger's & branches

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Buffalo; Adam, Meldrum & Anderson
Buffalo; Wm. Hengerer & branches
Buffalo; Hens & Kelly
Long Island; Glenda Lyn
Mt. Vernon; Genung's
New York; Bloomingdales & branches
New York; Gimbel Bros.
New York; Saks

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Schenectady; Wallace Co.
Syracuse; Chappell's & branches
Syracuse; E. W. Edwards & Sons

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Greensboro; Meyer's

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Cincinnati; McAlpin's & branches
Cincinnati; Shillig's
Cleveland; Bailey Co.
Cleveland; Halle Bros. & branches
Cleveland; Taylor's
Columbus; F. & R. Lazarus
Columbus; The Union & branches
Dayton; Elder's
Dayton; Metropolitan & branches
Dayton; Rike's
Hamilton; Wilms
Lima; Gregg's
Lima; The Leader
Middletown; Central Store
Mt. Vernon; Ringwalt's
Portsmouth; Marting's
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Toledo; LaSalle's

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Norfolk; Center PHR Shops
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Roanoke; S. H. Heironimus